

# SCHOOL ARTS





## ANNOUNCING The Editor's Prizes and Awards

For Meritorious Contributions in  
Volume 41 • School Arts Magazine



IN THE April 1941 Number, this announcement was made:

"A SCHOOL ARTS Award of Merit of \$50.00 will be made by the Editor, on June 1, 1942, for the best material received and used in Volume 41. Second prize, \$30.00. Two awards of \$10.00 each."

THESE AWARDS have been made and the names of the winners are published herewith. A comment by the Editor, which indicates careful consideration on his part, is most encouraging from an editorial standpoint: "Harder to decide this year as there have been more good articles than the average year."



**1st Prize of \$50.00**  
awarded to article "Child Art" (January 1942) by Ada Bel Beckwith, Supervisor of Art, Lakewood, Ohio.



**2nd Prize of \$30.00**  
awarded to article "Ancient Indian Art" (November 1941) by Prof. Albert B. Reagan, Provo, Utah.



**1st Award of \$10.00**  
to article "A Master Craftsman in the Tropics" (April 1942) by R. Lucas Rodriguez y Caballero, San Jose, Costa Rica, C.A.



**2nd Award of \$10.00**  
to article "Simplified Color Ceramic Processes" (December 1941) by Gertrude D. Ross, University of Minnesota, Minneapolis, Minn.

## WITHIN THE FAMILY CIRCLE

Does it seem to you that our monthly get-togethers in this particular portion of the magazine are now on the threshold of their third year? I have to admit quite frankly that when we started this section, "Within the Family Circle," I wondered whether we could keep it lively and interesting month after month. But surprise of surprises, folks like you help us out by giving us information about this new material or tell us about something they have been able to obtain, and when we get this all down in black and white, and write it up in the form of a news item in our good old Family Circle, then every one of our 18,000 members get the benefit.

*In looking over the list of publications put out by the Southwest Museum, Highland Park—Los Angeles, California, I discovered a*

pamphlet entitled "Indians of the Plains" by M. R. Harrington, price 30 cents. Incidentally, if you don't have one of these "lists of publications," by all means send directly to the Southwest Museum for it. It has more information about early history of America among the Indians than anything I've ever found. You even find something about the Indians of Mexico. There's a set of 30 post cards in colors showing Indian arts and crafts and Indian life for only 60 cents. Write now to Southwest Museum, Highland Park, Los Angeles, California. The prices are very reasonable, running from anywhere around 25 and 30 cents right up through \$3.00.

YOU GET A BIG DIME'S WORTH OF HELP WHEN YOU ORDER ONE OF STANLEY TOOLS PLANS FOR MAKING THINGS. When I say making things, I'm thinking of making them out of wood and so I sent away to get their project on bird houses. It looks right now as if I was going to add a bird feeding station as one of my outdoor projects for this fall. Along with each set of plans you get a catalog of the various other projects

which are offered, and I can tell you that I looked at some of the following longingly:

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Coffee Table, Book Shelf	10 cents
Gift Projects	10 cents

You get all the diagrams, details, and exact measurements so that you can use the project just as it is or may adapt it according to your own interpretation.

Let's not be the least bit backward in using wood working tools, whether they be hand or motor driven, for the enrichment of our craft and industrial design department.

Flags of the Allies in full color are shown on one of the latest 10 x 14 posters issued by the Graphic Division, Office of Facts and Figures, (Continued on page 9-a)

SECRETARY'S OFFICE  
School Arts Family, 129 Printers Bldg.  
Worcester, Mass.



# Young America Paints



## WHY CHILDREN MUST DRAW...

Children's emotional experiences demand an outlet. Picture-making enables them to express creatively the emotions and ideas they experience yet are unable to put into words. In all drawings by children there enters a certain amount of child symbolism. This child idea should be encouraged. The ideas and stories that are based on these symbols are of untold value in developing creative work.



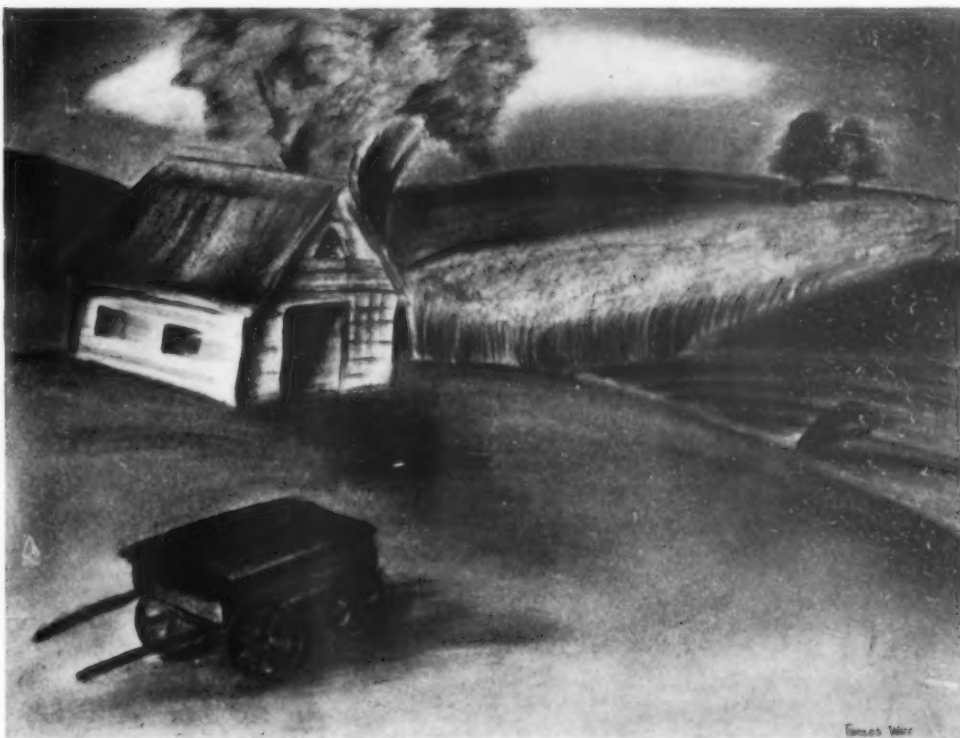
## CRAYOLA Colored WAX CRAYONS...

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Made in round and hexagonal shapes, paper-wrapped and packed in cardboard and metal boxes.



One of the 1200 pictures shown in the Young America Paints Exhibition held recently at the American Museum of Natural History in New York City

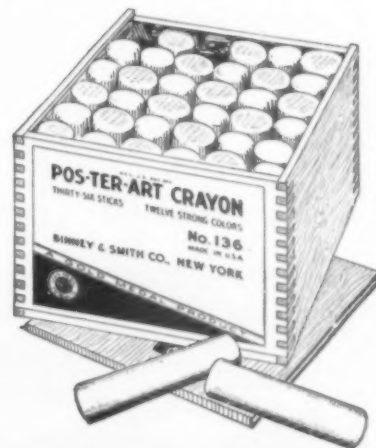
## For covering large areas quickly and with brilliant effectiveness POS-TER-ART COLORED CHALK CRAYON

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\*Reg. U. S. Pat. Off.



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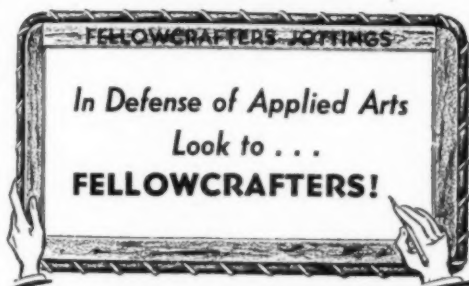


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## INTRODUCTION TO THE SEPTEMBER NUMBER

By Alliston Greene

"Art applied is art alive, enhancing everyday life, improving every part of civilization's environment . . . anyone who agitates the discontinuing of art education in our schools is ignorant or unknowingly guilty of advocating sabotage of an important part of America's Defense—for Art Education is National Defense." So says our Editor in that remarkable editorial in the *School Arts Magazine* for June. Incidentally there has been an unprecedented request for copies of that editorial which has stirred the imagination and an inspiration to help in our war against greed, servitude, and an unholy nationalism.

\* Miss Jane Rehnstrand, associate editor, has made practical application of the principles suggested in that editorial by assembling many fine articles and illustrations for her September magazine, the *American Life* Number. Articles which are particularly helpful in "training for defense" and emphasizing American Life will be found on pages 3, 7, 8, 16, 21, 23, 24, 28, 30, 32, 33, 36. While reading these contributions, do not overlook the others, for there are good ideas in every one of them.

\* Alfred G. Pelikan, Director of Art Education, Milwaukee, Wisconsin, opens the subject with his direct approach and complete understanding of the meaning of art education. (1) Technical and manual skill along mechanical lines should be

(Continued on page 7-a)

**Don't forget OILS!**



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## Tanks

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**THE KOH-I-NOOR PENCIL** seems, in one sense, but a small item, yet how essential it is in times like these! Without such an instrument, where would the designer of the tank be? Thousands of engineers,

designers and draftsmen all over the land are today relying with absolute CONFIDENCE on their Koh-I-Noors as essential tools in the design of battleships, airplanes, trucks, fortifications, barracks and a thousand other things vital to the prosecution of the war.

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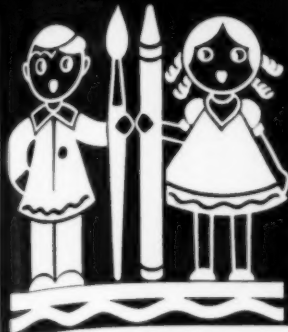
Many artists have welcomed the news that we are now able to supply our No. 355 FLAT LEAD SKETCHING PENCIL, manufactured in three degrees, 2B, 4B and 6B. This pencil will be found especially useful where wide, bold strokes are necessary or where a single stroke may be used to depict picket fences, shingles, tile, window panes, etc.

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# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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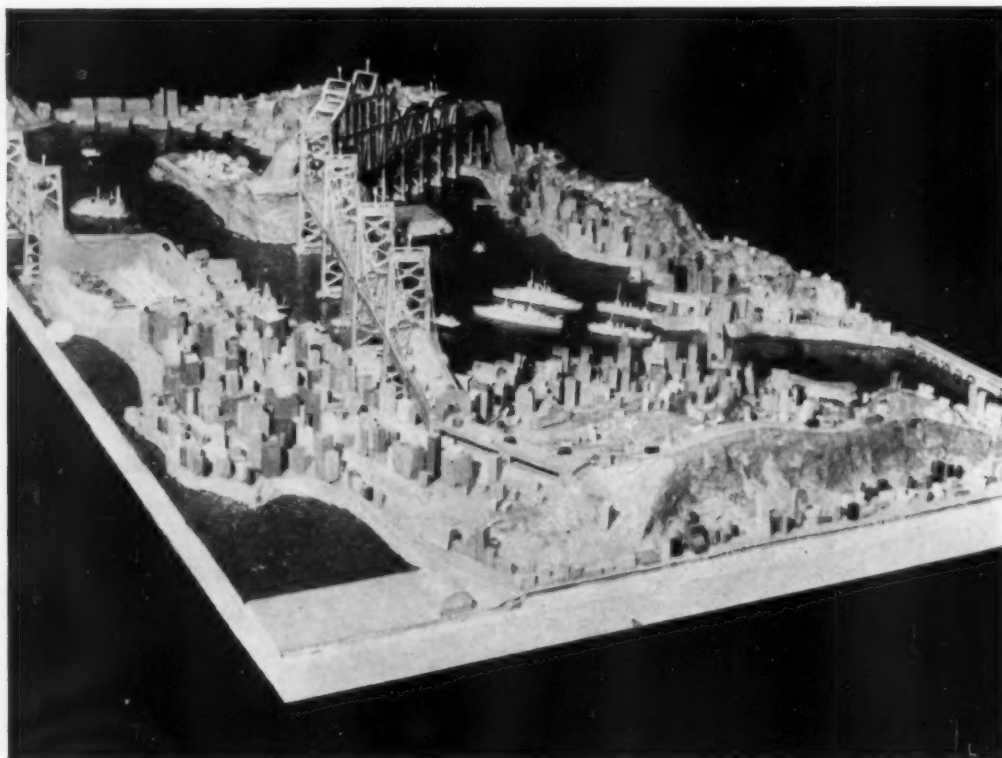
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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

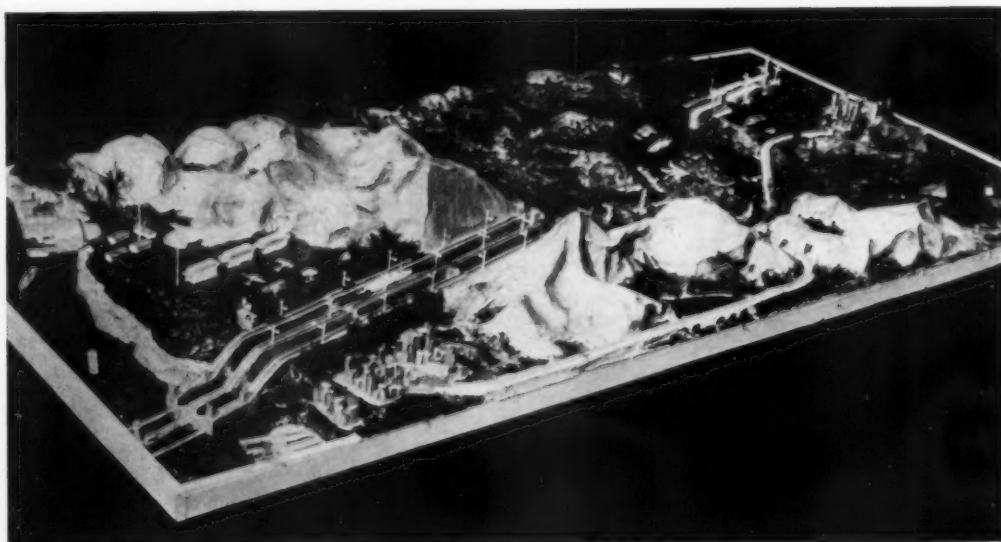
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# TRAINING FOR DEFENSE



Model of  
San Francisco Bridge,  
Students of Art Department,  
Lincoln School,  
Milwaukee, Wisconsin.  
Roger Fullman, Instructor



Model of  
Panama Canal,  
Students of Art Department,  
Lincoln School,  
Milwaukee, Wisconsin.  
Roger Fullman, Instructor



# SCHOOL ART and NATIONAL DEFENSE

ALFRED G. PELIKAN, Director of Art Education, Public Schools, Milwaukee, Wisconsin

Boat Models,  
Art Class, Lincoln School,  
Milwaukee, Wisconsin  
Roger Fullman,  
Head of Art Department



"Milwaukee Journal" Photograph

**A** STUDY of the posters, paintings, illustrations, cartoons, etc., made during the first World War, will disclose the names of such well-known painters and illustrators as Frank Brangwyn, Sir William Orpen, Joseph Pennel, James Montgomery Flagg, Howard Chandler Christy, Gerrit Bennecker, John Sloan, Paul Dougherty, George Bellows, and many others. So powerful were the drawings of Raemaker, that the German Government put a price on his head.

The work of these artists did much to build up confidence and courage, and portrayed in a vivid manner the vitality, valor, and determination of the American public once aroused to action. Although art played an important part in the last war, today the need for skilled hands and trained minds to produce essential materials and to keep up morale at the home front is greater than ever.

The art work in our public schools has been so planned as to help develop skill of hand and accurate judgment of eye, factors which are essential not only to the individuals who run the machines and use the tools necessary for the production of war materials, but particularly to the men and women whose task it is to do the planning and the designing, as well as those who are preparing to become doctors, surgeons, dentists, engineers, or other professional workers.

In addition to the need for developing technical and manual skill along mechanical lines, we should utilize and foster the creative talent of our young people along artistic lines. This talent should not be confined to the making of posters of the various worthwhile civil defense activities, but should be utilized in the many and varied activities outlined in the art program. Under no circumstances should students be exploited and asked to produce on a quantity basis, where the mere repetition has little or no educational value. Schools equipped to do silk screen work and block printing are able to reproduce posters and announcements in limited quantities, but the amount of work so assigned must be left to the discretion of the art teacher and should not at any time interfere with the regular work outlined in the course of study. Students should be encouraged to elect art as a means of providing an educational leisure-time activity, which will help to keep their minds occupied and free from nervous tension through creative effort. The importance of this kind of hobby, which involves the making of something with the hands, has recently been stressed by Dr. W. N. Walsh (Mayo Clinic nerve specialist) to combat excess drain on nervous energy.

Magazines, books, pamphlets, etc., dealing with art, continue to be published in England, and an active cultural program is carried on as a means of



Using discarded tin cans for art craft problems—to train skill of hand and eye—to learn to use tools and to conserve the more expensive metals such as copper, aluminum, pewter, etc. Roosevelt Junior High School, Milwaukee, Wisconsin



Rope dolls for children's hospitals to use scrap material. Roosevelt Junior High School, Milwaukee, Wisconsin

maintaining morale. There is also a program of planning for the future, which includes the rebuilding and redesigning of bombed cities, the elimination of slums, and the general improvement of living conditions. It is along these lines that much can be done in our art departments in the public schools of America.

The Milwaukee art teachers have listed some of the numerous activities in which students can participate in a program of National Defense, without being restricted to the continual making of posters, and without jeopardizing the important educational objectives of our subject.

The Public School Art Teachers' Association as a professional group can be of help to the community and to the nation by being alert to the opportunities offered them, to coordinate their school activities with worth while and educationally sound problems of interest and benefit to the students.

Teachers and students should keep informed of the progress and changes which will take place in our national activities, and be ready to cooperate with the Government wherever the opportunity presents itself. This can be accomplished by always keeping in mind the interest and welfare of the students.

#### SUBJECTS FOR POSTERS

Encourage Enlistment; Buy Defense Bonds and Stamps; Economize on Food, Oil, Paper, Gasoline, Electricity, Metals, Leather, Rubber, Fuel, Clothing, etc.; First Aid Stations; First Aid Instruction; Air Raid Precautions; Warnings Against Sabotage; U.S.O.; Building Up Morale Among Soldiers and Civilians; Fire Protection; War Relief Fund; Parachute Warnings; Air Raid Instructions; Support Red Cross; "Hush" Posters; City Exits; Blackout Instructions; Luminous Paint Designs for Blackouts: Traffic Signs, Signals, etc.; Against Waste, Rumors, Carelessness, Divulging Vital Information; Avoid Crowds Which Might Cause Panic Centers in Bombing Raids; Take Health Precautions; Alertness to Sabotage Prevention; Anti-Vandalism Campaign; Army, Navy, Marine, Coast Guard, and Air Corps Posters; Posters of the Allies; Propaganda Posters; Victory Loans; Latin American Cooperation; Finish School; The Need for Skilled Workers; Study Your Lessons; Uncle Sam

Wants Trained Workers; Do Your Part at Home; Are You Prepared; Help Prevent Destruction of Property; Look Out for Tire Thieves; It's Patriotic to Report Vandalism; Keep Alert; Cooperate with Civilian Defense; Do a Good Turn for Your Country; Plant a Garden; Posters Listing Duties of "Home Defense"; Patriotic Posters; Promoting Safety in Home and School.

#### SLOGANS FOR POSTERS

God Bless America; BUY Defense Bonds and Stamps; War on Waste; Oil That Machine; Books for the Soldier Boy; Keep the Trucks A-rollin'; Feed the Fighters; Slap the Jap; What Are You Doing to Help?; PLEDGE: America gave you all you have "Give it now she needs it"; Stand Behind the Man Behind the Gun; SAVE—Meat, Wheat, Fats, and Sugar; In the Name of Mercy—Give (Red Cross); The Girls on Land Serve the Nation's Needs; Save for the Future; Safeguard Your Health; We Win With Work; Work or Fight; Lend the Way They Fight; Lend Him a Hand—BUY BONDS; Take Your Book Gift to the Library; Have a Red Cross Service Flag; Help Another Ship to Victory. Automobile Driving Posters: 1. Save Those Brakes. 2. Don't Beat the Light. 3. Speed Makes Waste; Keep Them Floating; Order Your Coal Now, Uncle Sam Needs the Railroads for War; Food is Ammunition, Don't Waste It; Keep Cool; Help Them! Get Your War Savings Stamp Book; Join the Navy and See—The Rising Sun—Set; Defend America.

#### DECORATIONS

Decorations using Patriotic Theme for Dinners, Conferences, Clubs; Program Covers for Navy for Christmas; Holiday Table Decorations and Favors made of Nuts, Scrap Paper, Silk Screen, etc.; Make Attractive Identification Tags for School Children; Checker Sets for Red Cross Camps.

#### CONSERVATION

Forest Conservation; Conservation of Supplies: Paper, Leather, Metal, etc.; Conservation of Products and Raw Materials; Use Tooth Brush Handles for Knives, Book Marks, etc.; Use Old Wool and Leather Scraps for Lapel Pins and Decorations; Decorate Coffee Cans and send filled with Cookies to Boys at





Silk screen work for defense. Girls' Technical High School, Milwaukee, Wisconsin



Planning housing developments, traffic problems, location of air shelters, camouflage, model building. Steuben Junior High School, Milwaukee, Wisconsin

Camps; Decorate Oatmeal Boxes and use for Knitting Boxes; Make Pins and Decorative Accessories of Nuts and Nut Shells; Brush Handles may be used for Modeling; Christmas Tree Ornaments can be made from Tin Cans; Experiment using Different Waste Materials; Conserve Crates, Wooden Cheese Boxes, Heavy Cardboard Boxes, especially those holding Breakable Materials; Use Tin Cans to make Candle Holders to be used in case of lack of Electricity; Old Oilcloth for Waterproof Shopping Bags, Lining Cases for Supplies, covering of Various Objects; Old Burlap Sacks made into Shopping Bags; Broomsticks and Wooden Coat Hangers to make Frames for Bags (similar to knitting bags); Used String, Shoelaces, Cord, Wool from Old Sweaters to sew or lace Coarse Materials; Old Paper to make Containers and Trays, etc., from Papier-mâché; Campaign against Vandalism of all kinds; Conservation of Health and Food; Flagpoles for Home Use may be made from Old Broom Handles.

#### DESIGNS—COSTUMES AND EMBLEMS

Design Insignias and Emblems for Army, Navy, Marine and Air Corps; Design Uniforms and Clothing for Warmth and Wear; Design Personal Equipment and Emblems for Civilian Groups, Reserves, and Home Defense.

#### DESIGNING AND BUILDING OF MODELS

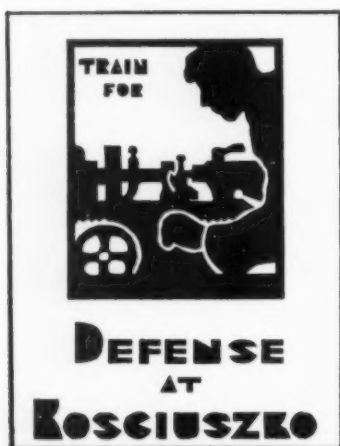
Airports; Portable Bridges; Lookout Towers; Barracks; Emergency Kit; Hospitals; For Bunting; Aeroplane Plants; Ships of all Kinds; Model Aeroplanes; Newer Equipment in Electrical Appliances; Develop Models useful in Reconstruction of Cities destroyed by Air Attacks, etc.; Relief Maps; Charts and Chart Symbols; Models of Buoys, Lighthouses, and Aids to Navigation; Bombproof Shelters and Gas Chambers; Underground Factories; First Aid Stations; Rest Stations for Ski Troops; Games for Soldiers; Fortifications; Models to Demonstrate Trigonometry; Army Camps; Family Air Raid Shelters; Harbor Defense; Models of Homes of the Future; War Time Homes, Furnishings and Vehicles; Newer Heating Units for Coal and Wood; Milwaukee Lake Front Sea and Air Drome, utilizing high banks for protected shops and ship cover. Floating Runways anchored to breakwater and shore. Taxi slips into banks for all types of planes.

#### MAPS AND CHARTS

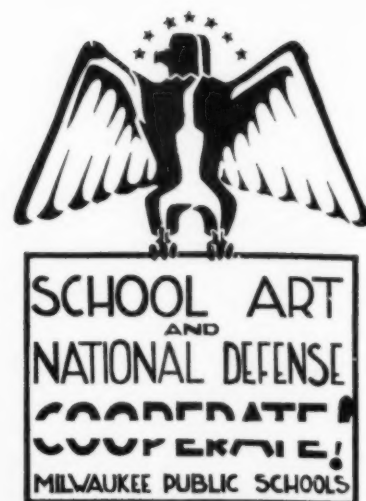
Make Map of City showing Shelters, First Aid, Anti-aircraft, Searchlights, Canteens, Air Raid Spotters, Fire Stations, etc.; Make Signs indicating nearest Bomb Shelter; War Zone Maps and Relief Map Making; Aerial Map to show Important Points to Defend; Statistical and Pictorial Graphs, Charts, and Diagrams showing Civilian Defense Agencies; Making of Maps and Plans of Attack; Plan Routes of Travel; Weather Charts, Pictures of Clouds, Sky, Storm Signals; Charts showing Schools and Classrooms' Stamp Sales; Charts showing Red Cross Contributions and Red Cross Aid (knitting, sewing, etc.) per School and per Classroom.

#### MISCELLANEOUS

Redecorate Old Buildings for Recreational and Other Purposes; Letter Patriotic Signs; Color Camouflage; Make Toys and Repair and Redecorate Old Ones; Make Books and Scrapbooks for Soldiers and Homeless Children, etc.; Help Develop Worth-while Hobbies; Teach Soldering, Annealing, and Enameling of Metal and Other Crafts; Painting for Blackouts—Helmets, Gloves, Head Guards, etc.; Design Plastics; Design and Make to Sell Victory Pins. Buy Bonds with Proceeds; Art Training helps Soldiers Sketch a Fairly Detailed and Accurate Map which is of untold value in times of Battles and Quick Decisions; Help in Re-education Through Use of Substitutes; Make-up Art; Building Civilian Morale to a High Level; Draw Propaganda Pictures to Maintain Morale of Civilians and Soldiers; Make Games and Puzzles to send to Boys at Camps; Make Inexpensive Handicraft Gifts for Soldiers; Leathercrafts, Bookbinding, etc.; Stencil Cutting for Mimeographing of Publicity; Silk Screen Designs in Color; Booklet Covers for Defense Cards, Colored and Decorated; Designing of Bird Houses and other things around the homes that might bring cheer to surroundings from the standpoint of Design and Color; Plastic Surgery; Dimming of Lights: 1. Bluing of Glass; 2. Bluing of Soap, etc., to be used on Glass; 3. Quick simple Screening, Blued Paper. Effect of Light Ray and Position against: 1. Colors; 2. Metals; 3. Water (smooth—rough); 4. Reflections and Angles. Photography—Patriotic Plaques and Signs; War Paintings—Ceramic Figures of Soldiers and Sailors; Cartoons and Illustrations.



Use of Silk Screen



Use of Silk Screen



Posters by Students of Boys' Technical High School. R. Coté, Instructor



Posters—Pulaski High School, Milwaukee, Wisconsin. Ralph Graves, Instructor.  
Boys—Leonard Belter, Arthur Knapp, Eugene Szolwinski and Eugene Norvak





# THE ART TEACHERS' CALL TO ARMS



STELLA E. WIDER, Lynchburg, Virginia

It has been well said,  
"Not by its conquests does a nation live, but by its art."

**N**EVER since the world began has there been a greater need for that which an art teacher can bring to a people!

"Beauty never creates fear, never creates resentment, never creates anger." Rather, temporarily at least, beauty can release the mind from the tension of forebodings, of worry, unrest, insecurity, futility.

With their direct heritage from the first World War, and their present personal experiences in the War of all Wars, Young America should have all the beauty that life can give them. The young citizenry needs beauty as they have never needed it before, for beauty means relaxation—relaxation from the tenseness, the ugliness, the grimness, which is menacing their childhood, their young manhood, their young womanhood.

Every educator must respond to this necessity. It is as important, perhaps more so, than the air raid drills, the millions for defense campaigns, the plea for sound bodies. A sound body, to remain sound, must have an untroubled mind.

Then give the lads and lassies mental relaxation, lead them to think of the beauty all about them, surround them with beauty in the classrooms. Replace the pictures of war horrors, covering bulletin boards, with classics showing what these warring nations have given to the world, in other days—of art, music, literature.

Show your pupils that America is relying upon them to uphold the high standards in the arts set by their immediate predecessors. Show them that their part on the defense program is a personal one. Show them that they can do much in the establishment of so-called morale by the beauty they can bring to the classroom, the home, the community. Encourage all to use their hands more. Hobbies become important, not alone for a worthy use of leisure, but to afford some of that mental relaxation.

Study your classroom or studio. Is it a dull, drab place, a lifeless place? If it be, then that is the picture of that room which your pupils must inevitably associate with you, and your work.

Mr. Superintendent, Mr. Principal, is your office a court room, filled with damning evidence of misdemeanors, and punishment ahead, or do you have something of beauty in that place? Mayhap a glance at that object of art may soften a little that rebellious, resentful person before your tribunal. It may be a beautiful picture, perhaps an original by one of your pupils or teachers. It may be a gay classic in color, a jolly caricature, a bit of sculpture. A stray glance that way may even temper justice with mercy!

Teachers, give your pupils work that may have a direct bearing on the home. Encourage pupils to discuss things that they can make, or do, to make the home more attractive, and therefore, a happier home. So many children can look forward at night to the arrival of a tense, easily irritated father. He, perhaps, has had to appear calm, outwardly, through a most trying day. The family is the safety valve! Too often many of them must also look forward to the return of a tired, overworked mother. Inevitably the house is not in the condition that she would like to have. Perhaps precious keepsakes have been broken. There is work for her to do that she had expected done, outpourings of naughtinesses to be considered, and countless other annoyances. It takes more than average poise to keep such situations in hand!

Get the children to plan, yes, to plan—to make that father, that mother, a lovelier person with whom to spend the evening!

How? In dozens of ways. One—find out what the hobbies, avocations if you choose, of these same parents may be. Play up to them. For example, if Dad likes to garden, let Son make him a scrapbook. Help him to collect all the clippings that you can find pertaining to gardening. If a number of the fathers happen to enjoy the same hobby, what fun a group can have working together on the books. The other members of the class will be interested, too, in swelling the number of clippings. Suppose the hobby be tinkering with carpentry. Get the man, through the child, to make a pencil rack for the class, an easel, picture frames. You have no idea how the morale of a stupid child can be improved, through being able to contribute to the class, through the handiwork of "Father."

Photography? How much can be exchanged between that parent and the art class. Art values can do much to improve amateur photography. Amateur photography can do much for an art class!

Mother may like to sew. Create designs and patterns that she may use. How proud she will be of the "talent" of her child! Many mothers and daughters (some sons) are knitting for the Red Cross. Try making some well designed, nicely decorated knitting bags—a worth-while motivation, cementing interests.

These are but a few suggestions. Without doubt you have already thought of many ways by which you, through the dissemination of beauty in some of its many forms, may bring more happiness into the lives of your pupils.

Thus may you answer your CALL TO ARMS!!!

# "WHAT I LOVE MOST IN AMERICA"

SLOGAN FOR STATE ART CONTEST SPONSORED EACH YEAR BY WISCONSIN  
FEDERATION OF WOMEN'S CLUBS



Article by

IRENE COX, Teacher, Schools of  
Douglas County, Superior, Wisconsin

Sculpture by  
Helen Farnsworth Mears,  
Foremost American Sculptor



FEEL that Art, to be representative of the age, must express the real life of the soul as well as the marvel of its material envelope"

—Helen F. Mears

Wisconsin's great sculptress not only expressed this belief in writing but her very life's work bespoke it clearly. Because of this fact, I believe that Helen Mears would be gratified to know that the subject for this year's art contest carried on in her name is to be "What I Love Most About America." With the youth of America as it is, the entries in this contest will, we can be sure, express the "soul" of America "as well as the marvel of its material envelope." For today American youth has become acutely aware of the fact that America has a soul—a beautiful, aspiring, free soul—a soul with wings—but a fighting, struggling soul. Her wings have been threatened. America is more to them than the "marvel of her material envelope"; more than lakes, trees, mountains, highways, cities.

The following story tells in brief why the Wisconsin Federation of Women's Clubs initiated in 1927 such an annual contest as this.

In the year of 1872, Helen Farnsworth Mears was born in the little town of Oshkosh, Wisconsin. As a very small child Helen's deft fingers modeled forms out of bread dough and putty, foretelling what her destined future was to be. At the tender age of nine her youthful enthusiasm took plastic form in a head of Apollo. In her fourteenth year a figure which she called "Repentance" was well rewarded by an offer for its creator to make free use of the studios of the

famous artists, J. A. Ward and Augustus Saint Gaudens. After several years she was actually able to take advantage of these offers as a result of winning a prize of \$500 from the Milwaukee Women's Club for her nine-foot figure of the "Genius of Wisconsin," which represented her state at the World's Columbian Exposition, Chicago. With this prize money she went to New York where Augustus Saint Gaudens took a great interest in her, and eventually took the youthful artist, who had had no professional training, into his private studio as his assistant. Under St. Gaudens her ability grew until in 1895 Miss Alice Chapman, upon the enthusiastic recommendation of St. Gaudens, became her patron, sending her to Paris for three years' study with the greatest of European artists. At this time St. Gaudens said of her that there was no limit to the height to which she might climb as a sculptress. And indeed he was right in his conjecture, for in Paris she was eminently successful, winning many prizes for her work.

The "Fountain of Life," consisting of three panels, is considered Helen Mears' masterpiece and one of the most exquisite and meaningful pieces of sculpture that America has produced. In the "Fountain of Life" Miss Mears' aim was to tell the "truth about life." It has deep and solemn significance aside from its beautiful craftsmanship. It tells, in her own words, of the "upward striving of the human soul toward the Light . . ."

Notable among her numerous other works are the bust of George Rogers Clark and the portrait statue of Frances E. Willard, the latter for the Hall of Fame at Washington, D. C. Of it St. Gaudens said, "Only a



woman could have made the statue. It is as strong as a man's work and has in addition, a subtle intangible quality, exceedingly rare and spiritual."

The sculptress came naturally by her genius for her mother was a famed early Wisconsin poet, and her sister, Mary, is a novelist of some note. Her father, who at one time studied to become a physician, was, aside from St. Gaudens, her severest critic. He it was who emphasized the necessity of a thorough knowledge of anatomy and structure.

Comparatively late in a life destined to be short, Miss Mears suffered a heartbreaking disappointment, which, it is said, led to her early death at the age of forty. A promised commission to sculpture a figure for the dome of the State Capitol at Madison inadvertently went astray. So Helen Mears, who, the day before her death had proclaimed that her aim had been to "tell the truth about life," passed on, leaving the people of Wisconsin rich in the fruits of her skillful labor.

To immortalize the memory of Helen Mears, and to make her works well known to each succeeding generation of Wisconsin, the Helen Mears Memorial Contest was first conceived. To bring to the people of our state some of her love and understanding of the beautiful, is another all-important aim of the 15th annual contest, as it was in all the others. The early discovery and encouragement of young artists through these contests may someday produce for Wisconsin another Helen Mears. For all of these reasons, all teachers of eighth grade students throughout the state look forward to the experience of taking part in this activity each year.

This year there are, for the second time, two classes to enter, namely A and B, the former for schools having art supervisors and the latter for those schools not having art supervision. As before, almost any medium will do, and the entries will be judged on originality, composition, design, and execution.

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#### DISTRICT WINNERS IN CLASS B



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Geraldine Lindahl, Douglas County School



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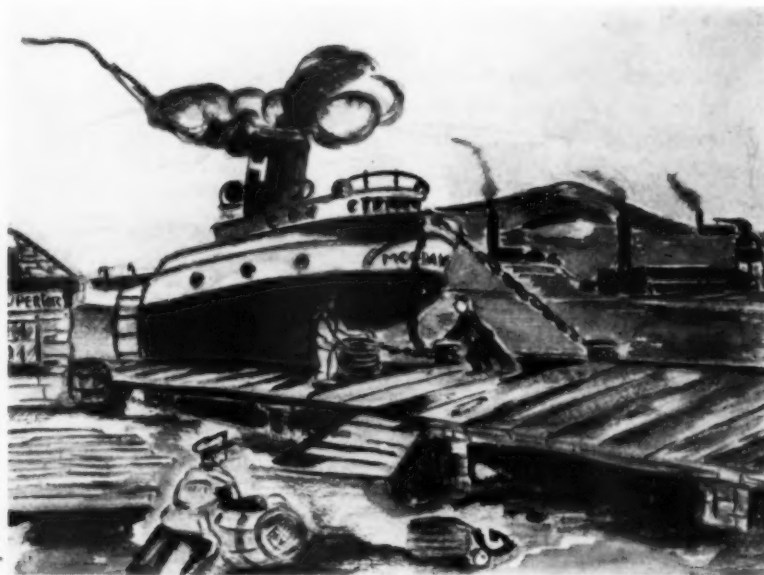


Milton Baer, Douglas County School

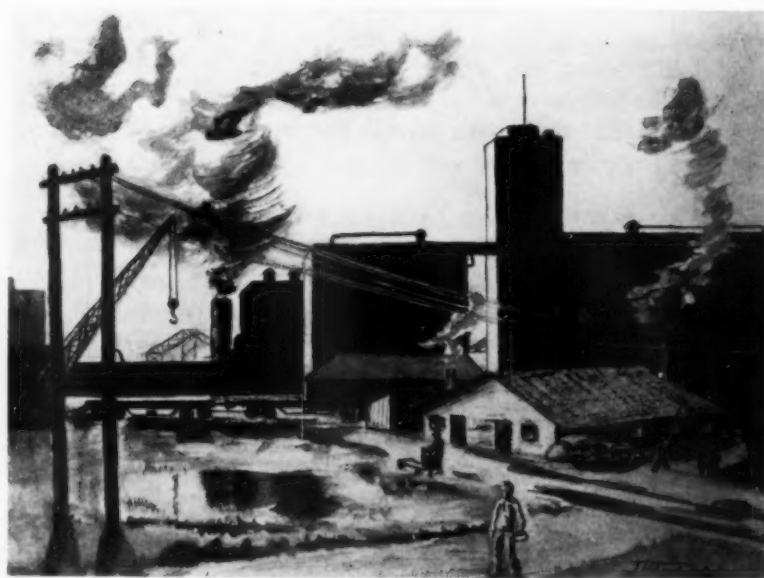


# The AMERICAN SCENE

by HIGH SCHOOL STUDENTS

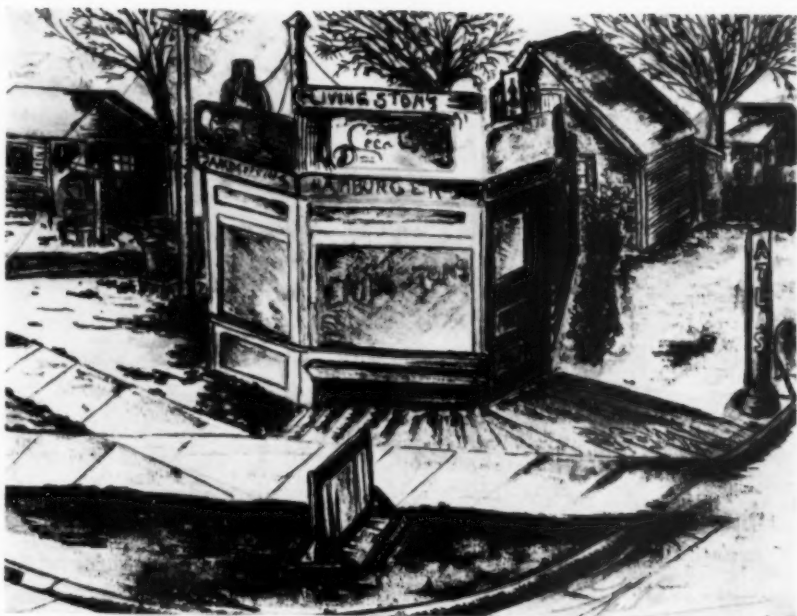
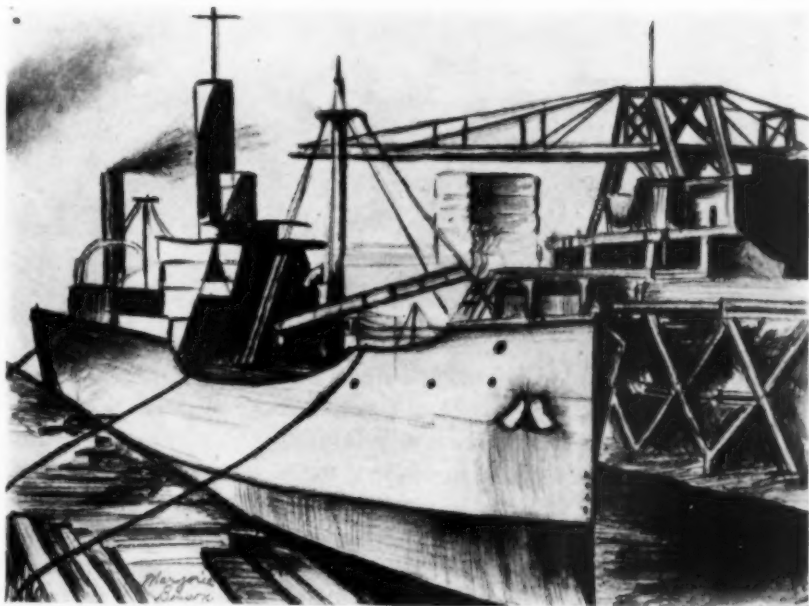


**T**HE compositions shown are rapid sketches made by high school students expressing the spirit of certain sections of the city. The sketches were made from life from windows and from street corners in the vicinity of the school or neighborhood where the student lives. The subjects given were "From the Art Room Window," "My Backyard," "A Church Near Our House," "Down the Street," "A Very Old House," "Houses in a Row," and "Industrial Superior." Aside from getting practice in composition, students become aware that good subject matter may be found anywhere. This work also leads to the observation of the ugliness and lack of city planning in certain sections of the city as well as the beauty spots.



Sketches by Central High School Students, Superior, Wisconsin. Teacher, Margaret Rehnstrand





# YOUNG AMERICAN SCULPTOR at WORK

EVELYN RAYMOND

Walker Art Centre  
of the Minnesota Arts Council  
(A W.P.A. Project)

**I**N THE FALL OF 1941 I was assigned by the Minnesota Art Project to do a bas-relief for the new high school stadium at International Falls, Minnesota. This is a modern structure, well conceived as to function and line, and is the design of A. Reinhold Melander of Duluth, Minnesota. The stadium was built through the cooperation of the W.P.A.

In judging the final effect of a piece of work little thought is usually given to the work or time that goes into the accomplishment of it. However, it might be interesting to know some of the steps and methods employed in erecting a large piece of architectural sculpture.

This bas-relief was to be in cement, 12 feet high and 18 feet in length, and was to be placed over the entrance, and forming the façade, of the stadium. The design was to be horizontal, and the subject matter ATHLETICS in keeping with the nature and use of the building—stressing the football theme particularly. Since the assignment came in the fall, work was to be commenced immediately upon approval of the sketches, due to the hazard of pouring cement in freezing weather.

The first thing to be decided upon was the type and character of the design itself. In looking over the blueprints of the stadium, I felt that I wanted to keep the modelling in very low relief, simple in design, with the figures expressing the qualities of strength and vitality. (In the completed work, the depth of the relief does not exceed three inches.)

When the sketches were approved, the question of facilities and space required for the work had to be considered. Since our project is housed in the Walker Art Galleries at Minneapolis, it was decided that the actual carrying out of the work might be of interest to the general public. The lobby of the Gallery seemed the logical place for the studio. The light was good and the space large enough to accommodate the materials and to allow for a good perspective. (The only thing which wasn't taken into account, except by the artist herself, was the necessary conditioning required to learn to work "on exhibit.") I had the comfort of not being the only one to be amazed at finding myself on display. I was amused at the reaction of many gallery callers at finding the huge structure which was erected confronting them in the usually orderly and gleaming lobby.

First of all, very strong wooden frames to hold the



After making the sketch on paper, the artist builds up a full model in clay against a wood panel

original clay model were built and set on stands. Due to the weight of the hundreds of pounds of clay which it was necessary to apply, and of keeping the clay in a moist condition, there was constant danger of warping the frames, both from the weight and the moisture. This was an important factor, because the panels when finished had to be absolutely squared in order to be applied successfully to the face of the building.

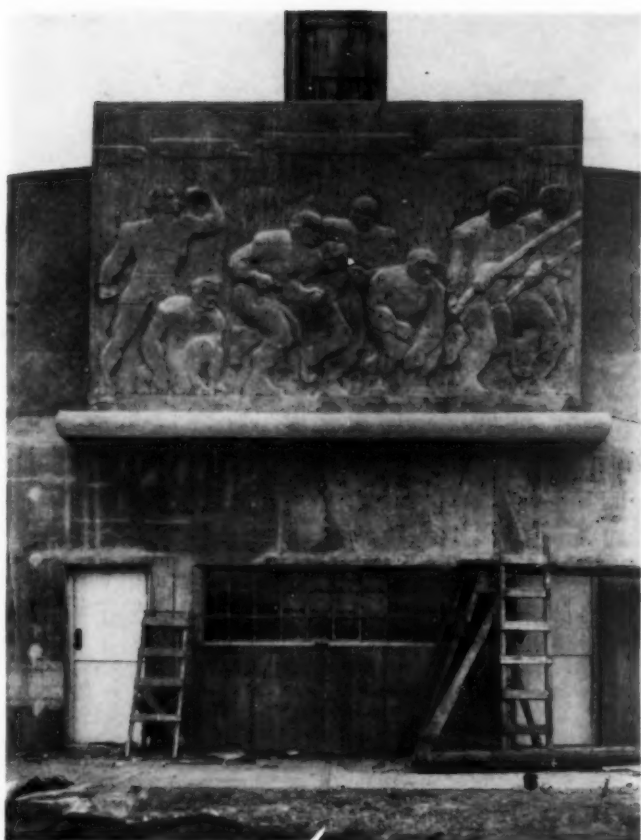
The usual method of making several models to scale was not used because the time was short, so scale drawings were made and transferred to the clay panels. The work was designed as a single unit, but carried out in three sections, then reassembled.

The first section was two figures—a discus thrower and a runner. In beginning work on this first panel the most difficult problem seemed to be that of getting adjusted to working at such close range to a piece of work which of necessity required a distant perspective to give the proper values. What seemed forceful and distinct at close range would lose some of its strength and clarity when seen at a distance.

The actual process of making and erecting the molds can best be described by the accompanying photographs.

One of the photographs shows the frame structure, the large scale drawing, and the first clay panel in





process. (Difficulty was encountered in keeping such a large area properly moistened. Drying and cracking had to be avoided to keep from undoing work which was already completed.)

When the first panel was completed in clay, plaster was applied to the thickness of two inches. Fibre dipped in plaster was applied to the mold to strengthen it without adding too much weight. The iron pipes and wooden frames which were used for reinforcement and to keep the mold from warping were also tied on with fibre.

The plaster mold was allowed to set for a period of twenty-four hours. It was then ready for removal. The great weight of the mold (about 1,000 pounds) presented quite an engineering problem in order to lower it without cracking or otherwise damaging it. (One of the photos shows the artist viewing with relief the safe descent of this first mold.) Due to the

nature of the place in which we were working, the pulleys and scaffolding ordinarily used in a process of this kind were not available. We did decide, however, to divide the two remaining panels into three parts, so that they could be removed separately. This proved to be much more satisfactory. (Photos show successive completed panels.)

The plaster molds were transported by truck to the stadium at International Falls, where they were assembled and prepared for the casting in cement of the actual bas-relief on the building. The use of cement for architectural sculpture is a comparatively new process. With this method, the relief really forms a part of the wall (approximately 8 inches thick), this section having been left uncompleted awaiting the arrival of the molds.

The molds were greased with a prepared separating agent and hoisted into position, where they were securely braced and reinforced to receive the tons of cement which was poured into the opening allowed for the bas-relief. The whole section had to be poured in one operation in order to get an even surface and to avoid streaking which results if the cement is allowed to set even for a short time. The pouring crew worked fourteen hours to complete the job, using every precaution against the formation of air bubbles and uneven distribution of the cement in the mold.

The molds were left in place on the building for almost a month before they were chipped off. This was to allow for sufficient "curing" of the cement, taking into account the reaction to changing weather conditions. Due to the fact that the modelling had no undercuts, that is, it was practically a draw mold, it was a simple matter to remove the plaster without damage to the cement surface underneath.

(In the photograph of the finished relief, the surface has not been scrubbed down nor treated with the customary finishing coat.)

There was a great deal of satisfaction in completing a piece of sculpture for a specific place, and to see it emerge in hard, enduring material, but at the same time there was the artist's awareness that what he does should have the other qualities necessary to deserve this lasting medium.





Portion of completed clay model of the first panel and the beginning of the second panel



## DETAILS OF THE BAS-RELIEF

By EVELYN RAYMOND  
Minnesota Art Project  
Works Project Administration





The artist and assistants begin to put a thin coating of plaster over the clay model



The thin coating of plaster completely covers the clay model



Metal rods are also cast in plaster



The plaster cast, now removed, lies on the table. Note how clearly it has been separated from the clay model. From the completed cast a permanent cement panel will be cast directly on the building

Steps in making plaster mold of bas-relief for New High School Stadium at International Falls, Minnesota

# JUNIOR RED CROSS ACTIVITIES in the ART EDUCATION PROGRAM in the Elementary Schools

BESS FOSTER MATHER, Art Supervisor

MARY D. REID, Assistant Art Supervisor

AURELIA E. HORNBERGER, Assistant Art Supervisor

Minneapolis, Minn., Public Schools

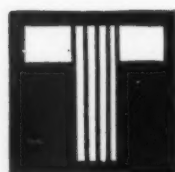


Group of Junior Red Cross problems done in the Elementary Schools, under the supervision of Mary D. Reid and Aurelia E. Hornberger, Assistant Art Supervisors.

Red and black afghan (background)  
Grade 6, Greeley School  
Brown and orange afghan (foreground)  
Grade 4, Greeley School

## Left to right

Grade 5: Scrapbook—All-over crayon design on chipboard  
Grade 6: Decorated wood cheese box  
Grade 3: Napkin ring  
Grades 5 and 6: Decorated base, Flag holder  
Grade 3: Bedside container (oatmeal carton decorated with finger paint)  
Grade 4: Bedside container (oatmeal carton—design in water color)  
Kindergarten: Bed (cigar box, spools, clothespins)  
Grade 5: Bedspread, Crayon design on cloth  
Grade 3: Bedside container (oatmeal carton, crayon all-over design)  
Grade 5: Writing portfolio (crayon design—shellacked)  
Grade 2: Flower container (tin can)  
Grade 2: Flower container (tin can)



ODAY'S Art Education program includes active cooperation in realizing the many community requests involving art expression. For example, Junior Red Cross production problems are constantly arising.

In order to avoid an output of "busy work" of little or no educational value, it became necessary for the supervisor to study budget allotments, available materials, and the Art Education Curriculum to determine what Junior Red Cross activities may be carried on as a part of the regular art program.

A bulletin was issued which clarified such matters as the extent and type of participation and cooperation. *Pupil learning situations may be constantly maintained.*

The Junior Red Cross Art Bulletin presents the following suggestions to principals and teachers:

## A. Valuable art experiences

If these problems are to be used as art experiences in the elementary grades, they must provide for creative expression in the use of color, design,

and composition and be suitable to the grade level.

## B. Budget allotment

The budget allotment must provide for basic supplies such as crayons, paper, clay, powder, paint, paste, etc. Consequently, it is necessary for the schools (through cash sales or outside contributions) to supplement the materials needed for some Junior Red Cross problems. The use of waste materials (such as cheese boxes, cigar boxes, spools, cartons, fabrics, fruit crates, etc.) conserves the building art supplies.

## C. Materials

The present curtailed budget for art supplies requires very careful planning in the distribution and use of art material in the individual buildings. It is advisable that each grade do only one Junior Red Cross problem in art time during the school year. Art materials or art time should not be used for making duplications.

## D. Problems

The following problems requested in Junior Red Cross Production Bulletins offer art experiences similar to those provided in the Art Courses of Study and may be used as art problems:



Drab walls of the children's waiting room in the public school's child study department at East High Building soon will blossom with two large pictorial wall hangings, made by fifth, sixth, and seventh grade pupils of Kenwood school.

The pupils have worked on the hangings for several months as a Junior Red Cross project, after learning the waiting room was entirely bare of decoration.

Original designs were enlarged to more than life size in crayon drawings on denim cloth and then painted in bright colors. One hanging depicts a South American market scene, the other shows an Egyptian Pharaoh giving orders to his slaves.

Both pictures reflect the pupil's study of history and of life in foreign lands.

All materials for the hangings have been contributed by the students, who also are paying for materials with which NYA workers are upholstering furniture in the waiting room. The Kenwood pupils later will arrange hangings and furniture.

The project was organized not only as a community service activity, but to provide correlated training in art and social studies.

The children are 6th grade pupils of Miss Kathryn A. McNamara. Aurelia E. Hornberger, Assistant Art Supervisor.



## 1. Design Problems

- a. Scrapbook—cover design, end pages, title pages, and borders.
- b. Greeting Cards—Christmas, birthday, etc.
- c. Tiles—wood, clay (enameled), compo-board, etc.

## 2. Crafts

- a. Toys—design to be planned and applied by pupils.
- b. Bags—cloth (if available), designed by pupils.
- c. Weaving—afghan squares (4th grade). The plain weaving of squares for simple and continuous over and under technique which is acceptable as an art problem at

the 3rd and 4th grade level. Suggestion: Afghan squares made in 5th and 6th grades must be designed.

- d. Dolls—Grades 4, 5, and 6—original sketches used as guides in making dolls. Gay design applied to costuming.
- e. Stuffed Animals—The material used should be designed by the pupils.
- f. Tray Favors  
Modeling—soap carvings and painted clay figures.  
Papier-mâché—bowls and plates.
- g. Puppets—hand and string—heads of wood, clay, papier-mâché and cloth.
- h. Dramatization—costumes, properties, background (cloth drop or movable screen, etc.) offer challenging art experiences.  
Themes—"Children Around the World"  
"World Friendship Day"  
"Festival of Nations," etc.
- i. Friezes and Wall Hangings—group projects—to decorate hospital (children's ward), reception rooms, clinics, etc.



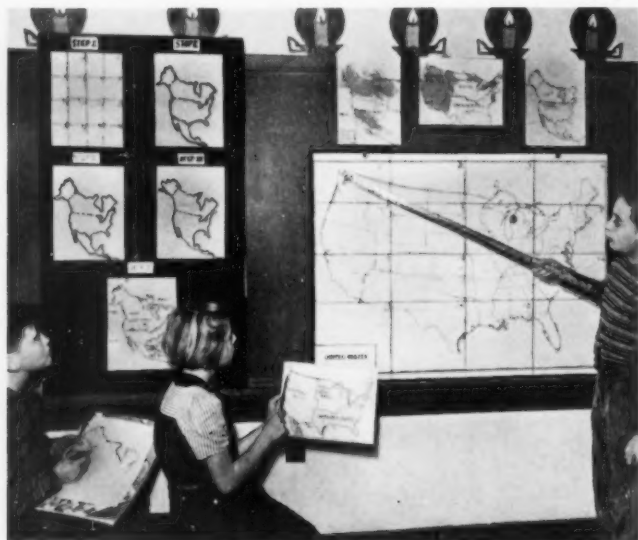
Completed Mural

Junior Red Cross activities provide a new interest in handwork. There are always new ways of doing craft articles. Cooperative problems such as are suggested in this article help to keep teachers and students in close touch with civilian defense and war activities in their own community, thus becoming a means of sustaining morale.

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# MAP MAKING

NELL LUNDIN, Pala School, San Jose, California



**A**S OUR UNITS center around the study of the Western Hemisphere and the United States the approach to map study begins very early with the incidental reference to the globe and wall maps. As the unit progresses the children locate many places and trace routes of the early explorers and settlers. The globe, the wall maps, and maps in our textbooks are used at every opportunity.

When the actual time arrives for making maps which we have previously planned for in our unit there is a display of various kinds of maps in the room. Some of these have been made by students in previous classes and appeal to the artistic sense of the children.

A committee is appointed to do some research in the history of map making. Facts about the early methods of making maps by the early explorers, the reason maps are necessary and the scientific methods employed in modern map making make interesting material for reports and furnish the students with an enriched background.

Then the actual method of making maps follows:

Each pupil is supplied with a piece of 9- x 12-inch newsprint. The class and the teacher fold their papers into sixteen squares. The lines or projections are drawn on the white blackboard wall map to make sixteen squares to correspond with the sixteen squares on the folded paper. Each square is numbered in the upper right-hand corner on the wall map and on the papers.

Attention is called to some of the difficult parts on the map such as bays, gulfs, and peninsulas. When drawing North America, the islands in the Arctic Circle are usually omitted for the beginners.

Next the class begins to outline in square number one under the careful guidance of the teacher. She requests them to follow her directions very closely noting how far above or below the center of the square the land area starts. Their attention is called to the gradual sloping of the boundary line, etc. Square by square, the teacher dictates the drawing of the outline of the map.

After the outline is completed several of the children are chosen to come up to the wall map and criticize their maps and compare them with the model. This procedure is very valuable because self-evaluation is one of the best means of stimulating a desire to do more careful and usually better work.

Several attempts can be made by the students to improve upon their original maps without a great deal of help from the teacher. In this way a spirit of cooperation is developed because the ones who find the work easy are anxious and willing to help the others with difficult parts.

In step number three the students make a carbon copy of their original map on 9- x 12-inch drawing paper. The original copies are kept in their folders for future use.

A review of the alphabet in their art classes determines the amount of work the individual student needs to date to bring his printing up to standard in order to have it qualify for the printing which must be done correctly on his map. The same is likewise true of the coloring of his map.

Large cooperative maps can be made by several students. The best map maker usually is selected to act as chairman. Then, each student contributes his share in making the finished product a success.

Some of the topics which have arisen to stimulate and keep alive their interest in making maps are: The discussion of current events; the sections in the United States where different kinds of food are raised; where the airline and railroad routes are located in the United States; and many other interesting topics.

The results in this method of teaching map making have proved satisfying to the students and the teacher. Boys and girls who have had little success with other types of art work find themselves able to hold their own with the recognized and outstanding art in the class.

Several media have been successfully used. Some of them are wax crayon, poster paint, calcimine, water color, India inks, pastels, colored chalk which is "painted" afterwards with water. On the large cooperative maps poster paint or calcimine may be sprayed on by the pupils. The areas which are not sprayed are covered over temporarily with newspaper.



# WE HAD A BAZAAR

MARIE L. LARKIN  
Smith-Cotton High School  
Sedalia, Missouri



ART  
ROOM  
WORK  
SHOP

**M**ISSOURI autumns, which offer a scenic color parade to the traveler, also provide abundant natural material for the teacher of crafts. The seventh grade art classes of Mark Twain School, confronted with the problem of earning a pre-Christmas sum at a small investment, turned back to nature and at the completion of their project emerged with a twenty-seven dollar profit.

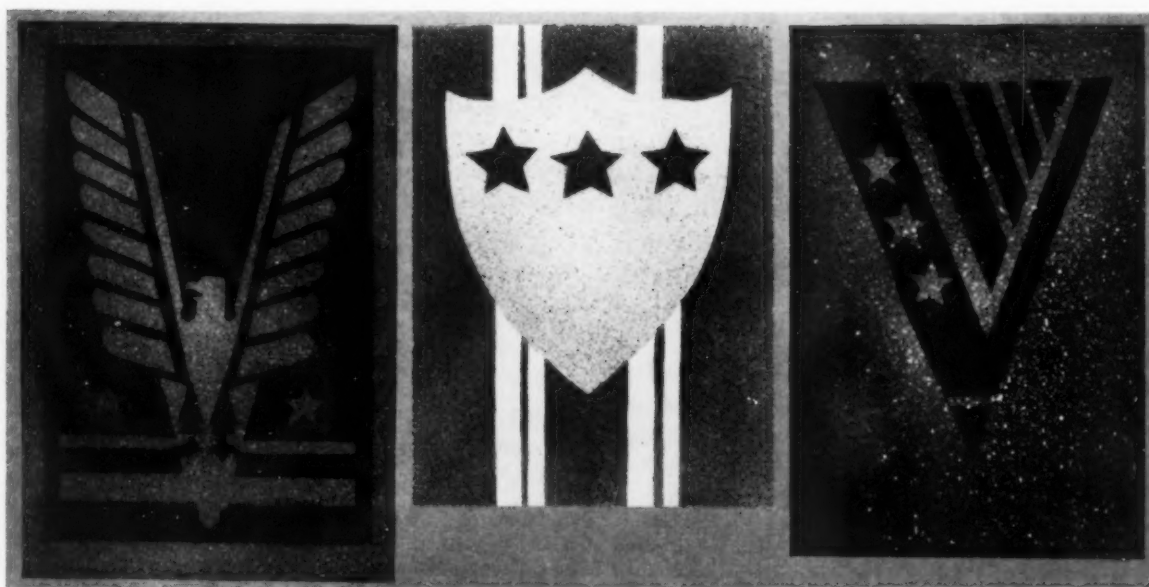
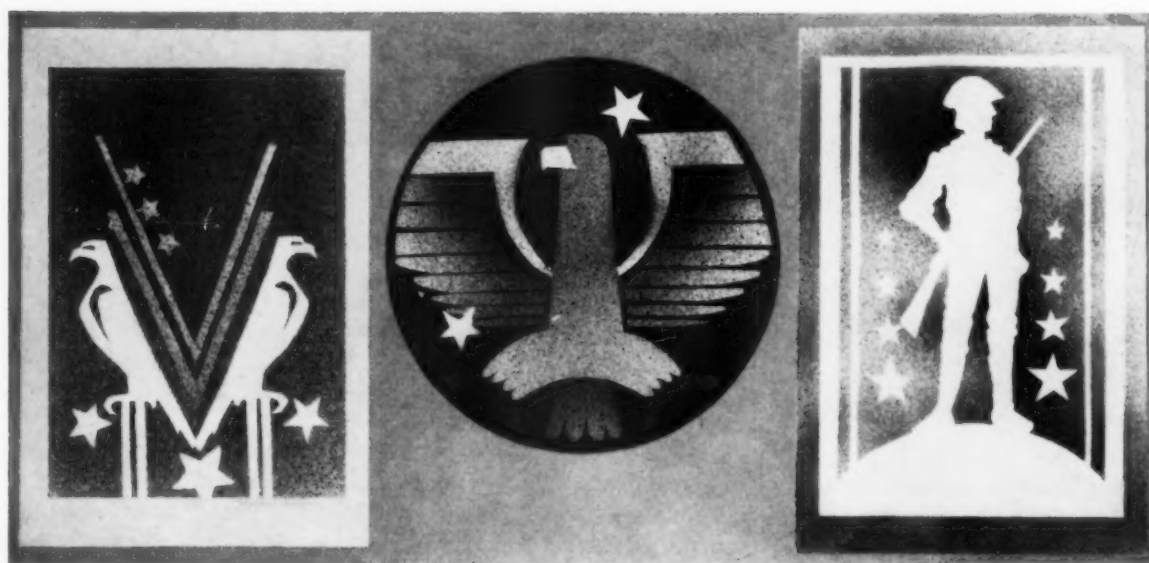
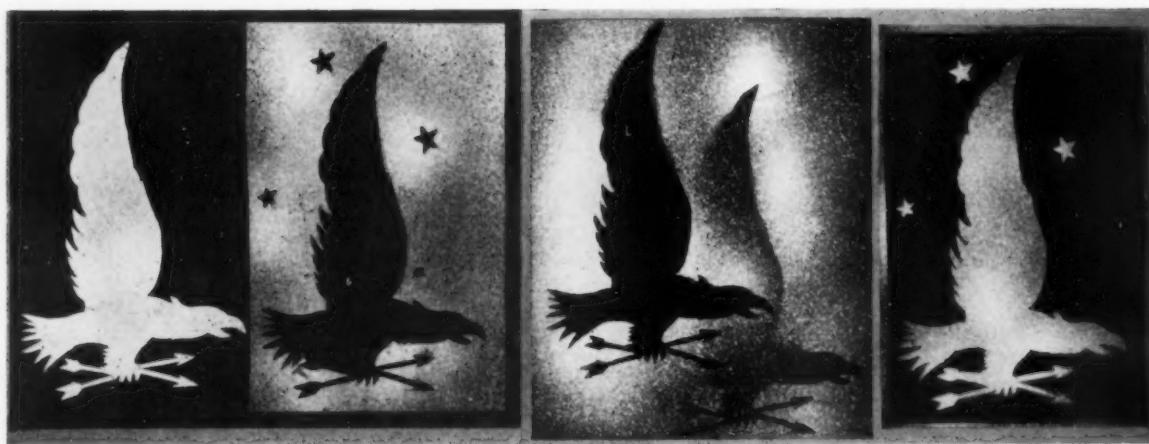
The children, doubtful of their ability to produce articles which would sell, viewed with some misgiving the probability of an art bazaar, until a small boy came to class one morning bearing an armful of wild gourds which he had found growing near a railroad track. We experimentally scraped the outer skin from several, let them dry, and painted them with bright enamels. The fun was on. Materials literally poured in, gourds of all sizes and shapes, pine cones, acorns, weed pods, walnut and hickory nuts, even ears of colored popcorn.

With the aid of a small vise and coping saws, the nuts were cut into slives, scrubbed with a stiff brush in soapy water to remove the grease, and varnished. When strung on leather thonging, they made attractive bracelets, necklaces, and belts. The

acorns were also varnished and strung on small elastic for bracelets. Pine cones were effectively sprayed with silver, gold, and dime store enamels, tied with natural raffia and combined with decorated gourds and weed pods, to make charm strings. A small ear of popcorn, heavily varnished, was hung at the end of each string. These proved most in demand and brought the highest prices. The different types of weed pods, enameled or silvered, and placed with bitter-sweet, made interesting winter bouquets. Gourds too large for the charm strings were highly decorated in a bright, primitive fashion and turned into vases, jelly jar holders, bird houses and mail boxes.

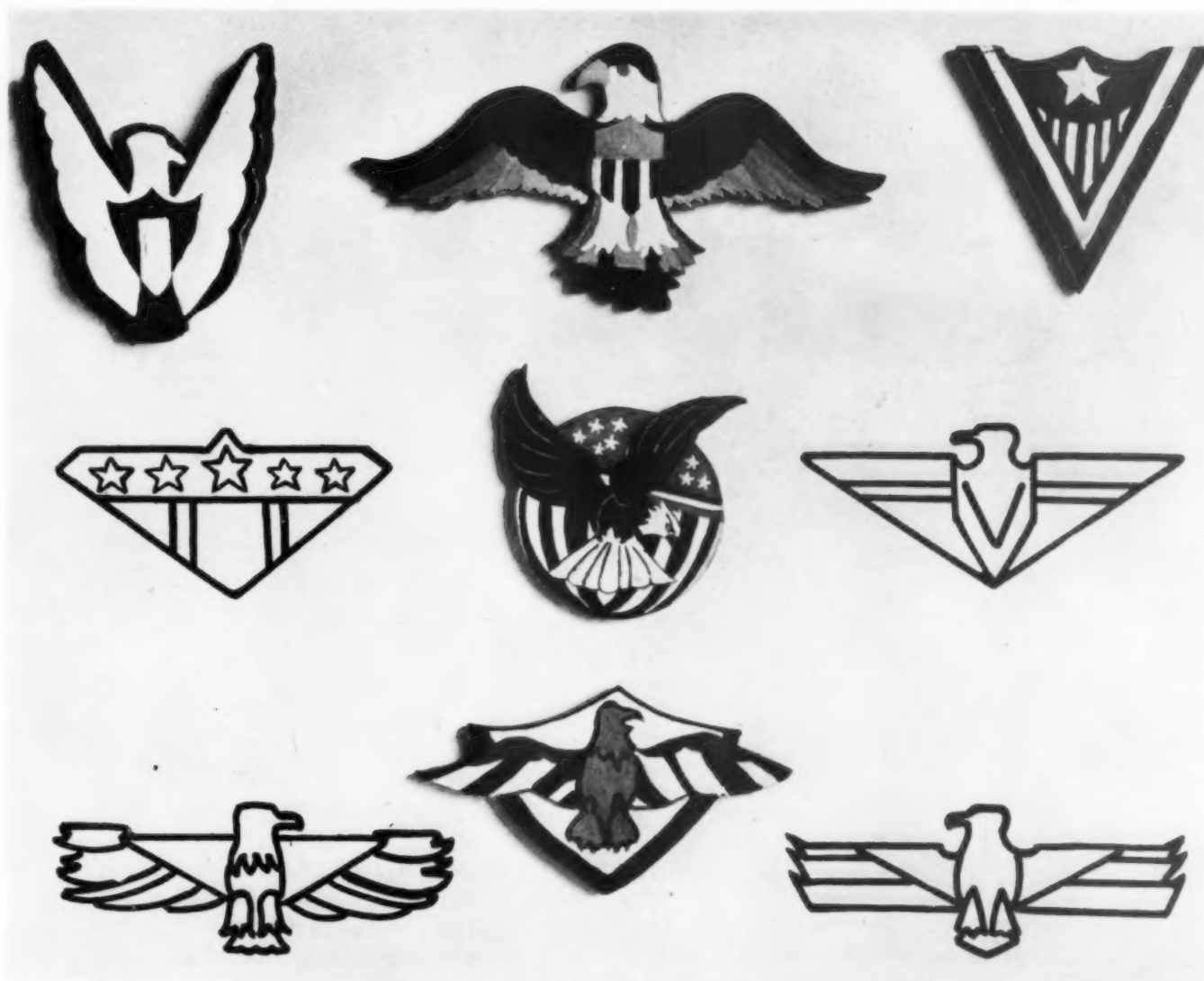
Each child had some part in collecting and decorating. Their enthusiasm knew no bounds. They prevailed upon every child in school to contribute to the collection of materials. Weeks after the bazaar, tiny "first graders" would soberly walk into the art room with an acorn or pine cone. The project was one of interest from start to the last sale on the "big day." The children felt that they had produced something practical and usable. Group-consciousness and creative freedom which flourished during the working periods, was gratifying enough that we hope to try again another autumn.





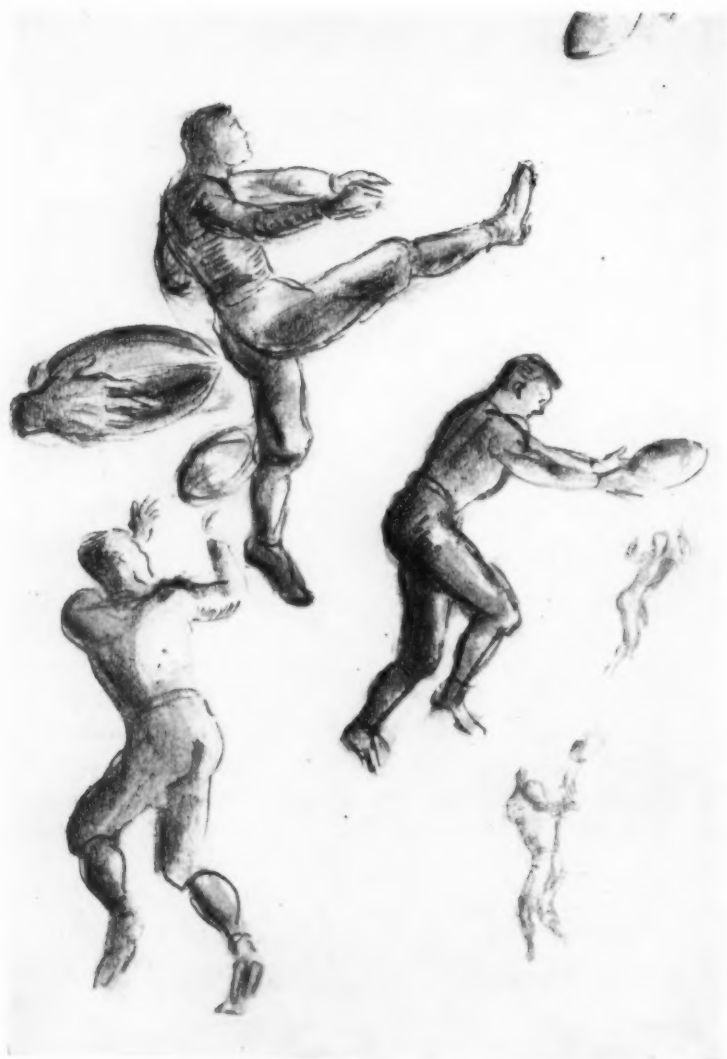
These patriotic motifs were stencilled in red, white, and blue with a spray gun and inexpensive show card colors. The stencil process is an easy and effective way to produce many designs of the same motif. One motif may be composed into many designs for post cards, place cards, menu cards, patriotic Christmas cards, posters, and illustrations by experimenting with arrangement and color. (A dominant color of either red, white, or blue is advisable.) Teacher—Jane Rehnstrand, State Teachers College, Superior, Wisconsin





## VICTORY PINS . . . . . MARGARET REHNSTRAND, Teacher Central High School, Superior, Wisconsin

**S**TARS and stripes, eagles, soldiers, sailors and Uncle Sam offer interesting material for designs for victory pins. The design should not exceed  $2\frac{1}{2}$  inches, the contour should be simple and the subject matter stylized. The design is traced on thin wood or press board, cut out with a coping saw, sandpapered and painted with show card colors. A beautiful red, white, and blue scheme may be produced by using a rich dark blue and a very brilliant red with white. Color schemes are more interesting if there are unequal areas of color, for example, having a dominance of red with a little blue and white. After painting, the pin is shellacked with white shellac so that the white remains white. A small gold safety pin is put into a groove on the back with plastic glue. The victory pin presents a good problem in design and requires very little material.



Pages from the Sketch Book of John Steuart Curry. Mr. Curry has completed several murals using the football game as the theme. A great many quick action sketches were made during the football game in preparation for the composition.



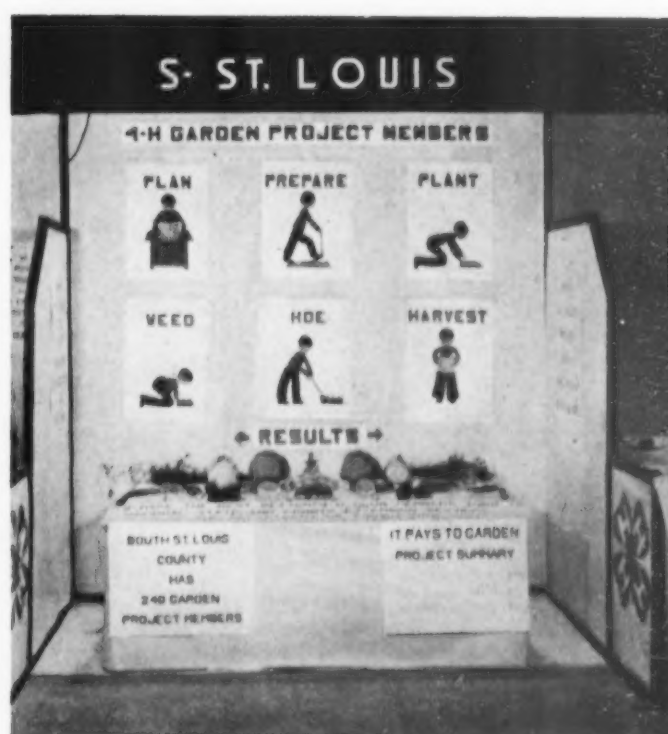
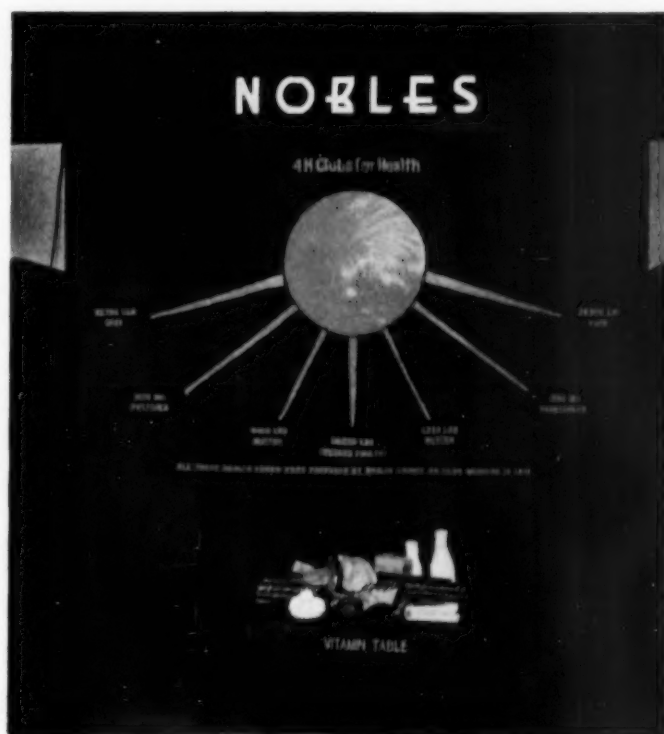
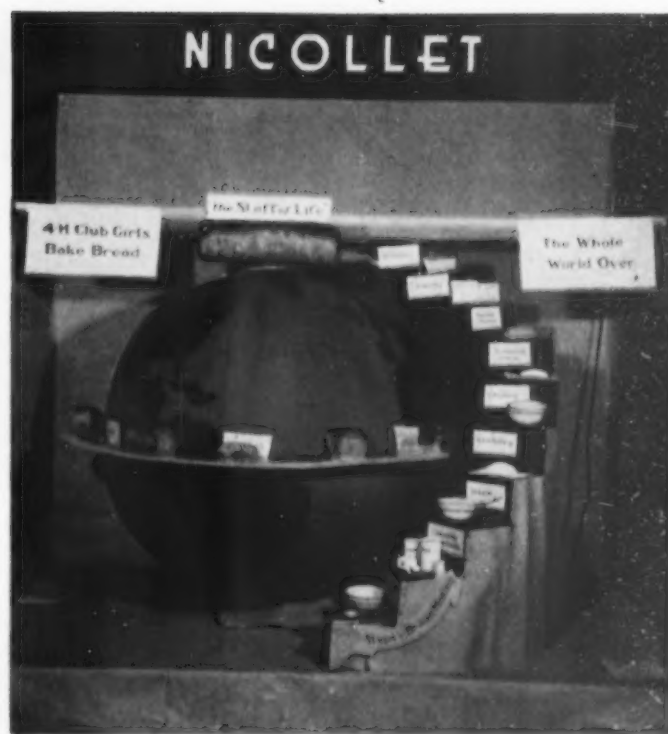
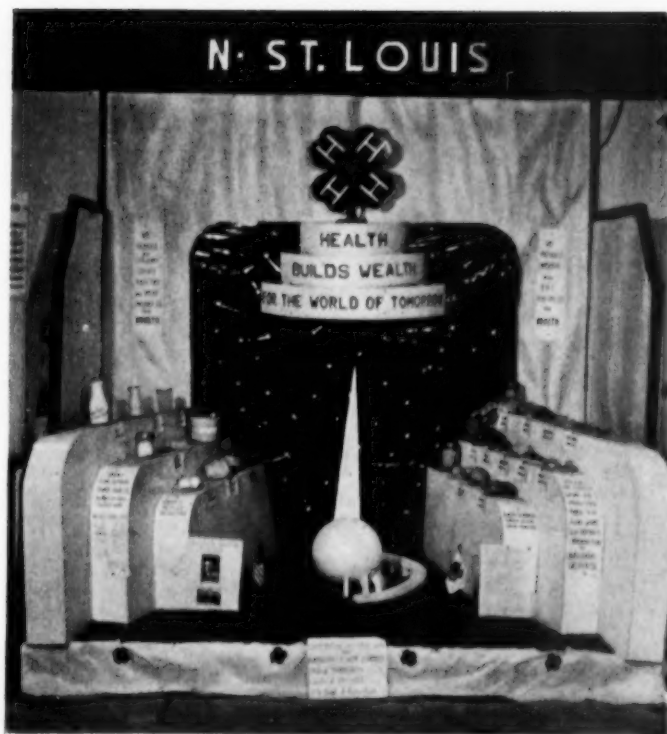


Action sketches of the great American game by John Steuart Curry, one of America's foremost painters of the American scene. Mr. Curry is artist in residence, University of Wisconsin, Madison, Wisconsin



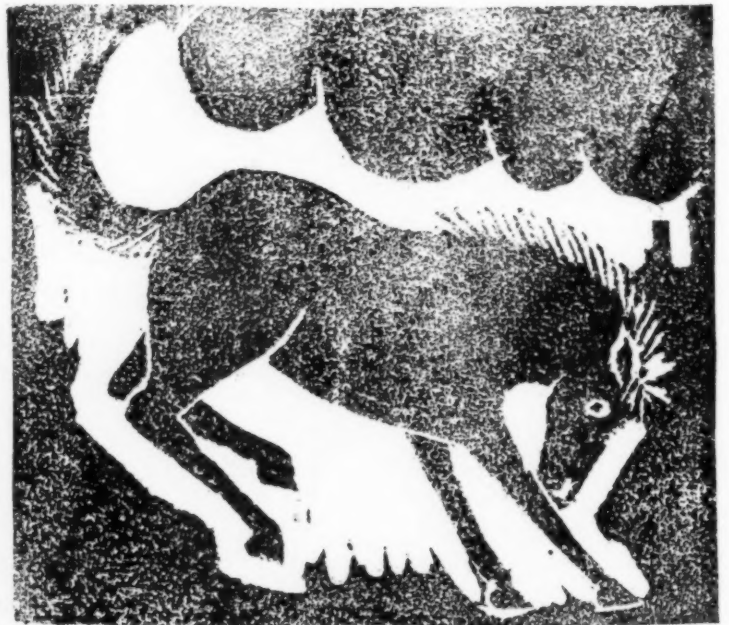
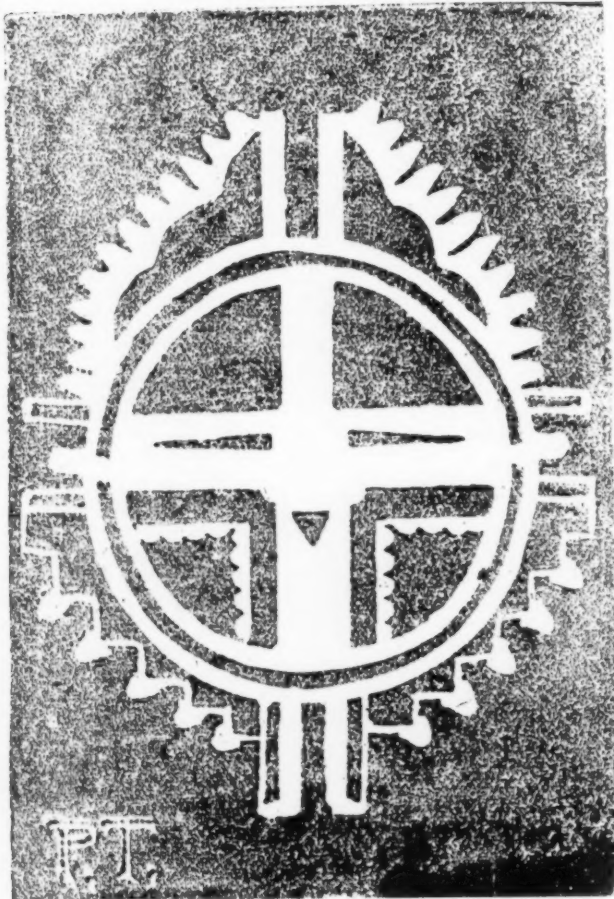
Creative color and composition by two seventh grade students, Veronica Pohloo and Eleanor Aboard, of Harrison School, Lakewood, Ohio. The artists have used all the fundamentals of color and design in their sparkling, vital, and colorful landscape compositions. Teacher, Miss Svec; Supervisor, Ada B. Beckwith





Display booths by 4-H Clubs of Minnesota exhibited at the Minnesota State Fair. This project is a fine art problem involving arrangement, color, and design, and was sponsored by Mr. Johnson, 4-H Club Director, Division of Agriculture, University of Minnesota

"4-H Club work is a part of the Nation's agricultural extension system and is promoted by the State agricultural colleges, United States Department of Agriculture, county governments, and rural people cooperating. Every member who takes part demonstrates some better farm, home, or community practice. Club work promotes agriculture and home economics and develops boys and girls."—From bulletin *Boys' and Girls' 4-H Club Work*



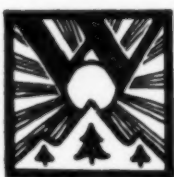
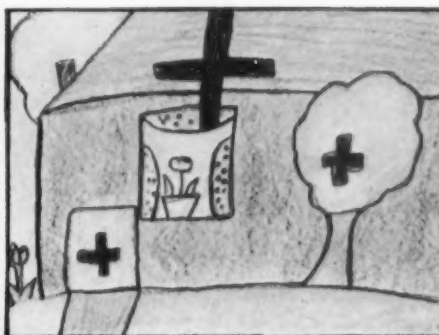
Woodblock prints by Indian boys and girls of Zuni, New Mexico. Teacher, Mahala Ruwmage



# AMERICAN HOMES

SKETCHED BY PRIMARY GRADES  
BILLINGS SCHOOL, SUPERIOR, WISCONSIN

★ ★ ★ ★ ★ Article by BEATRICE MEYER, Santa Rosa, California ★ ★ ★ ★ ★



**W**HAT do little children draw the most when they just draw for fun? In my experience I find they make more houses than anything else, which is natural when so much of their time and of their living has to do with houses. So don't be distressed if some of your children just draw houses but watch the evolution of these houses.

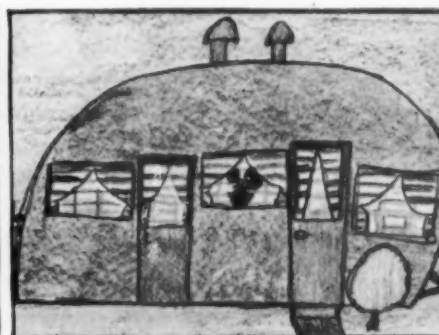
The way a two-year-old draws his house is very different from most five- and six-year-olds. Children of the same age vary as much as do their living conditions.

At first six-year-old children may draw something that looks like a roof and put doors and windows in it. Always they have a smoking chimney and the many ways they represent smoke is varied and interesting but another story. The walls may be the next step that the children take and then the doors in the walls come but most often the doors are in the gabled ends of the houses. Some of the windows may remain in the roof. Later paths and porches appear and after children have made pictures of their own houses at school, gone home and looked at their houses made them at school again and looked and made over and over, you will get some that they and you can recognize. Maybe the number above the door or the color may be all you recognize but that's enough.

From drawing their own houses they may go on to drawing the church, the garage, the school and these are easy for you to distinguish because of the cross, the big doors, and the flag.

If your class wants to draw houses encourage them. Many adults have spent happy hours drawing plans for homes that never have been realized. They draw them over and over changing them here and altering them there sometimes discarding everything and starting over with new plans. What grand fun it was and still is for those adults! Unless they are mentally ill they don't draw the same plan over and over. Unless little children are in emotional jams they don't draw the same house or tree unchanged over and over. They just can't for as their experience enlarges they see more and put more into their pictures.

So my answer to the question "what do you do with a child who just draws houses?" I let him alone and change his medium over and over, so he changes his style and he will draw bigger and better houses. If he's been drawing with crayons I let him have colored chalk, then easel paints, then try it in finger painting, or let him make houses with torn colored bits of paper or gay colored yarns on burlap and on different sizes of paper and from newspaper to drawing paper. What you know the most about you can best reproduce.



# YOUNG CHICAGO ART EXHIBIT

HELEN RUTH HUBER, Art Teacher, Gary, Indiana



Water color by  
David Englund,  
James Nelson Raymond  
Classes  
Chicago Art Institute,  
Chicago, Illinois



THE scholarship students of the Nelson-Raymond Fund of the Chicago Art Institute put on an entirely different exhibit this year. These children are adolescents, they wrote their own publicity, juried and hung their own show; then opened the doors and asked Chicago to come and see what they had done.

As an average children's exhibit this show cannot be judged; these are talented youngsters. All phases of subject matter were explored, all techniques investigated, all mediums tried and the result is a dynamic, stimulating show.

The psychological effect of war on children's thinking is evident, there are bombings, air raids, fighting done in realism and in allegory. We see how deeply a child can feel and how expressive he can be with that feeling.

The most outstanding development is the composition these children have in all of their work, it is mature, there is not a really poor organization in the whole show. The thinking that preceded the execu-

tion in all instances has been good. Children's museum exhibits of their own work are frequently influenced by the masterpieces that museum owns. At the Chicago show I thought two or three of the group were under the spell of Goya, but as a whole they were just normal young Americans creating their own versions of city streets, people, war, and industry.

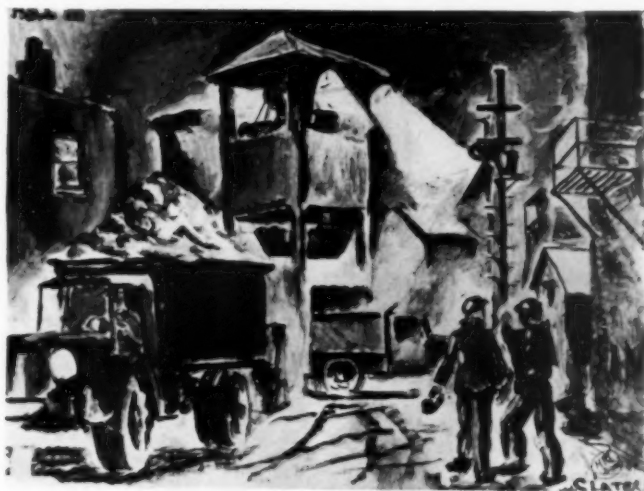
This group of children work under the direction of Dudley Crafts Watson and George Buehr, meeting once a week. The program is under the museum and not its school. The children are expected to be original, free in their expression, and courageous in their performance.

In summing up the exhibit, I would say that I found it more enjoyable than many adult shows. The art works were all so vital and so stripped of non-essentials that they gave a real aesthetic reaction. It will be the ideal epoch in American Art when more cities can offer to children the artistic advantages that the Anna Louise Nelson and James Nelson Raymond Scholarship fund offers to these young citizens of Chicago.





Water color by Barbara Vorel. James Nelson Raymond Classes of Chicago Art Institute



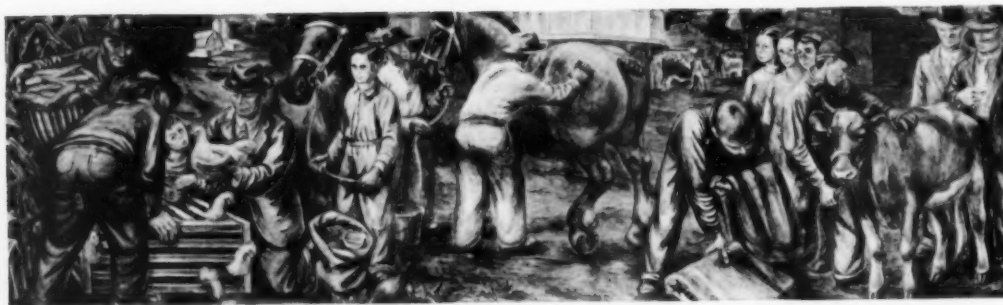
Charles Slater—James Nelson Raymond Classes



War by Theodore Frano—James Nelson Raymond Classes

These three masterful sketches were exhibited at the Chicago Art Institute, May 1942

# MURALS By AMERICAN ARTISTS



Mural of American Life,  
Waterloo Post Office,  
Waterloo, Iowa.  
Painted by Edgar Bretton



Mining Village  
by Stevens Doahnos.  
Post Office, Elins,  
West Virginia

Courtesy of the Section of Fine Arts, Public Buildings Administration



"Holiday" by  
by Edgar Bretton.  
Waterloo, Iowa  
Post Office

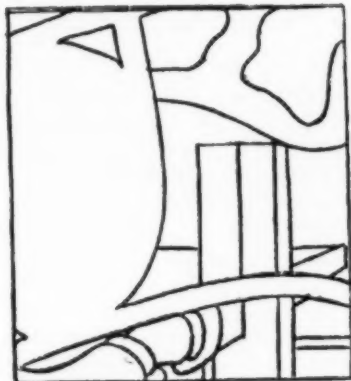
Courtesy of the Section of Fine Arts, Public Buildings Administration

The history, development, and culture of the United States of America has been the theme of many murals that the Public Works Program has sponsored during the past few years. These murals are installed in hundreds of post offices and other public buildings of the United States and are a fine tribute to the many American artists of this country. Courtesy of Section of Fine Arts—Public Buildings Administration, Federal Works Agency

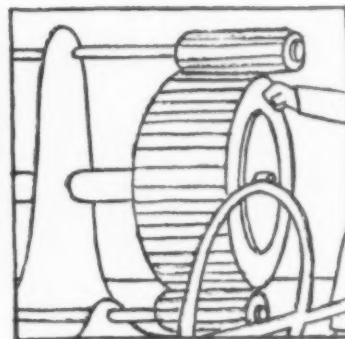
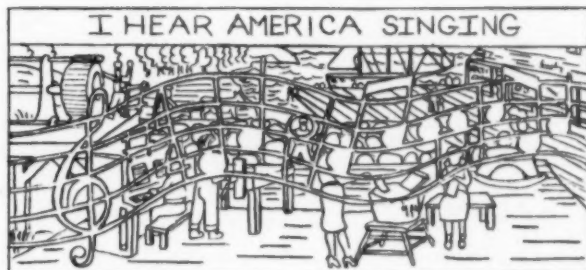
# MURAL... I HEAR AMERICA SINGING

OLIVIA VOGEL, Teacher

Eighth Grade, Harrison School, St. Louis, Missouri



Detail



Detail



**AMERICA FIRST!** Ever since the catastrophic failure at Dunkerque those of us who live in America have had a song in our hearts for her. It was natural to go into the project here illustrated. In literature our books contained poems by the modern poets and we began with Walt Whitman. Perhaps all the children did not learn to like his free expression but it gave them food for thought. Any poems by Whitman, Vachel Lindsay, Carl Sandburg, Sara Teasdale and others, were selected by the children, learned in part or whole, illustrated in booklets. The mural "I Hear America Singing" was drawn and painted by the more talented boys who asked to make it.

In history the correlation was evident because we studied the "New Nation" and there were excellent opportunities to project the meaning of Whitman in the work of our early statesman. We also correlated with English by making notebooks containing units of work. Later, in studying western migration, we made a mural about it. The majority in the room put in a stroke or two before it was completed. Murals have intrinsic value when there is correlation with other subjects.



Poem Illustration





Reading Corner, Fourth Grade,  
Wilson School, St. Cloud, Minnesota

## ART and CLASSROOM LIFE

MYRTIE GLASSER, Art Consultant  
Public Schools, St. Cloud, Minnesota

**A**RT as part of classroom life is illustrated by the accompanying photographs. The furniture units were designed by the combined suggestions of the classroom teacher and art consultant and built by the janitors.

In Miss Morrison's room at Wilson School, the chair seat was woven by several third grade boys while the girls made the wall hanging. The designs for the sampler were made by various pupils on squared paper, before being cross-stitched with colorful yarns on monk's-cloth by the same girls. Clay dishes and gayly painted gourds were made by other class members.

The finger paintings in the back of the tall bookcase were done by fourth graders of the Wilson School under Miss Wessen.

The display case below the Grant Wood print is in the P.T.A. room of the Roosevelt Grade School. The crafts are samples from each grade in the building.

Incidentally these photographs were made and developed by Ray Hick, a member of a Technical High School art class. He pursued his hobby during class hours. While others sketched or painted subjects, he set up equipment for taking pictures. After graduation, he secured employment in a local camera shop before earning enough to continue his photographic training in an art school.

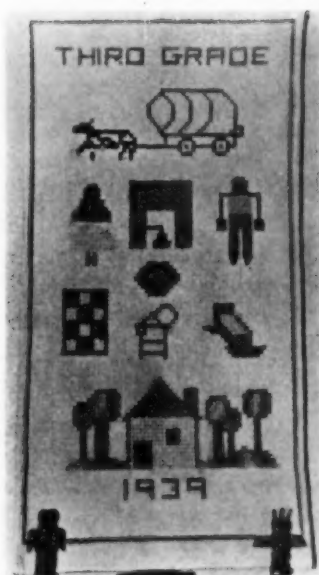
Keeping art a part in the daily life of students whether for the classroom, home, or vocation has long been the endeavor of the Public Schools in Saint Cloud, Minnesota.



Bookcase, Third Grade,  
Wilson School, St. Cloud, Minnesota



Corner Cupboard, Third Grade,  
Wilson School, St. Cloud, Minnesota



Wall Hanging.  
Cross-stitch on  
monk's-cloth



Above:  
Gourds from case at Roose-  
velt School.  
Brought in by pupils.  
Painted during art lesson



Detail of Chair, Third Grade, Wilson School



Display case for P.T.A. room designed by Myrtie Glasser, Roosevelt School, St. Cloud, Minnesota  
Craft samples from each grade exhibited

# THE CLAY OF YOUR COMMUNITY

KATHERINE MACHARG

Art Center, Duluth, Minnesota  
Minnesota Art Project (WPA)



Clarice Bonk, High School Student



Donald Olson, Age 11

**W**HEN I was a child we would wade through red mud after a rainy day, never realizing what artistic possibilities were in this red sticky clay, which adhered to our shoes. This same reddish clay has adapted itself beautifully to the artistic impulses of children in this northern Minnesota section.

In order to procure enough clay, William Norman, supervisor of the Art Center, and other members of the staff went along the St. Louis River with shovel in hand. On these banks had lived many Indians; on its waters had paddled scores of braves. This had been their Paradise. From these banks where the river had cut from the layers of rock down to the lower strata of ideal clay—clay from which Indians were to be fashioned by children at the Art Center. Not much preparation was needed save for screening to be rid of small stones and vegetation.

Early Minnesota history was the subject used by the children attending the Duluth Art Center under the auspices of the W.P.A. Minnesota Art Project. Indian lore was the most inspiring theme to the children. The red color and plasticity of this clay lent itself perfectly to expressing Indian designs. There were Indian braves with bows and arrows; there were Indians in their canoes; there were Indian wise men around their council fires, smoking the pipe of peace and settling Indian affairs. Their squaws busied themselves with basket weaving, attending wigwam duties, carrying their papooses strapped on their backs. One little boy had the original idea of using gray clay for the figures, and for the faces of the mother and child making use of the red clay to show the Indian complexion.

Wild life of Minnesota was the next most popular subject among the children. Bears, deer, and squirrels were the favorites. Indians on horseback were also an inspiration. One little boy made a philosophical and serious study of the "Vanishing American" by modelling a dejected member of the vanishing race on horseback. A very small girl made a very large horse which was made to stand by himself by a great amount of effort on her part.

When Minnesota incentives failed to arouse interest some of the children would look to other lands for inspiration. Donald Olson made an original design of an elephant, while his brother, Carl, modelled a new-born lamb. Camels and birds never failed to be of interest.

The aim of the trained artists, who are their instructors, is to bring out creative expression in children, and to help them carry out their own ideas. They are



told about proportion and anatomy of both man and animal. Best of all, their hands become more and more deft as they work. The nebulous images formed in their minds become real when finished in clay.

These art classes also try to fit in with the current school problems. School children will often model a Mexican or a Chinese figure to take to the teacher, as they are studying Mexico or China in the Geography class. The red clay was as good for Mexican figures as it was for the Indian. When this clay is fired it has a pleasing red color and becomes almost entirely vitrified. It is satisfactory for general modelling.

The Girl Scouts have taken an active participation at the Center. They come to work in sculpture and other arts to pass their badges in the arts. They are given the fundamentals of form and design applied to sculpture, and become familiar with the tools of the sculptor. Fay Eilers is interested in ice skating and sculpture, so she modelled a figure skater in action. A vocal artist was depicted by Lois Williams, and a modest maiden was modelled by Clarice Bonk. In working with the Scouts, action and ideas are emphasized.

From a social standpoint, attendance at the Art Center gives a child a feeling that he is taking part in community life. Children meet from all parts of town, east and west, from hillside and lakeshore. The study of art is the melting pot, as there is no discrimination for those who admire beauty.



Fay Eilers, Age 12



Photos, Courtesy of Minnesota Art Project, Works Projects Administration

# GOOD CITIZENSHIP

ALICE C. MORTON, Art Supervisor  
West Warwick, Rhode Island



THE time has come when we must maintain and strengthen the democratic tradition through the field of learning. Without surrendering its individuality, each subject of the curriculum can contribute an approach to American democratic living.

We must teach our children the values of the democratic way of life. We must teach them that a democracy will not stand unless each individual does his part honestly and fairly and whatever he achieves in his own small sphere makes him an active participant in happenings of the world as a whole.

Our children must learn that democracy is more than a political system, that it is human love for fair play, and an attitude of mind for service. There is no better place than the classroom to teach the child that some of the virtues necessary for successful group living are: 1. Honesty; 2. Truthfulness; 3. Fair Play; 4. Cooperation; 5. Courage; 6. Self Control; 7. Courtesy; 8. Creative Thinking.

In art we have a splendid opportunity to develop in the child an understanding of the true meaning of democracy and to give him practice in the virtues necessary for successful group living.

For example, having the children themselves handle and care for the art materials gives them fine practice in honesty of material possessions, and the sharing of material during the lesson teaches them cooperation.

It is within the power of the art teacher to awaken in the pupils a love for the beautiful, a desire to create attractive classrooms, which will awaken in them constructive, rather than destructive, inclinations.



Miss Alice C. Morton, Art Supervisor in West Warwick Schools, holds in her right hand a school reader on diverse topics such as art work has been correlated with in the past and in her left hand a drawing by fifth grader Myona Nieforth of Crompton School, an example of art work tying in with patriotic lessons in accordance with a new policy which she is introducing

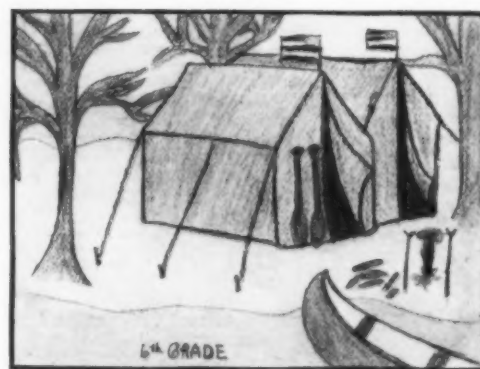
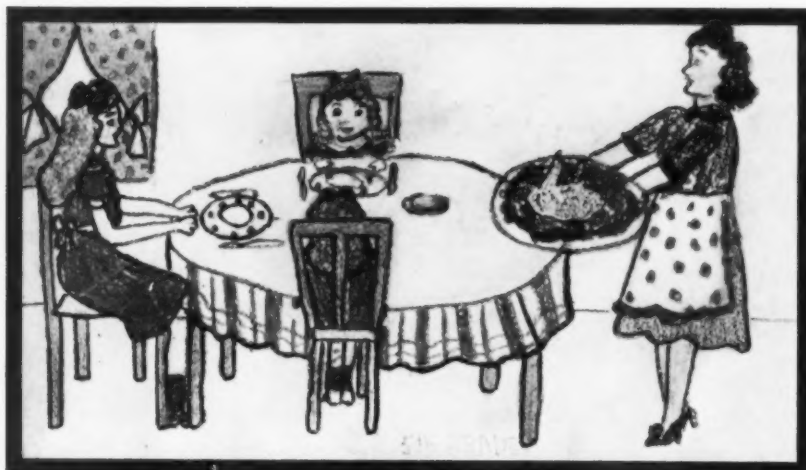
Art also gives the teacher a fine opportunity to develop in the child an understanding and appreciation for the beauties of nature, to develop a desire to protect and conserve the beauties of our country. This in turn brings about conservation of our natural resources for posterity.

Poems relating to courage, courtesy and historic events, as well as patriotic songs and poems, may be studied and illustrated by the students to teach them the traditions of our country.

The children of today will govern our nation tomorrow, so that the responsibility rests upon our teachers to train in the classroom, through selected subject matter of each study, children who will grow into fine men and women capable of carrying on a democracy.

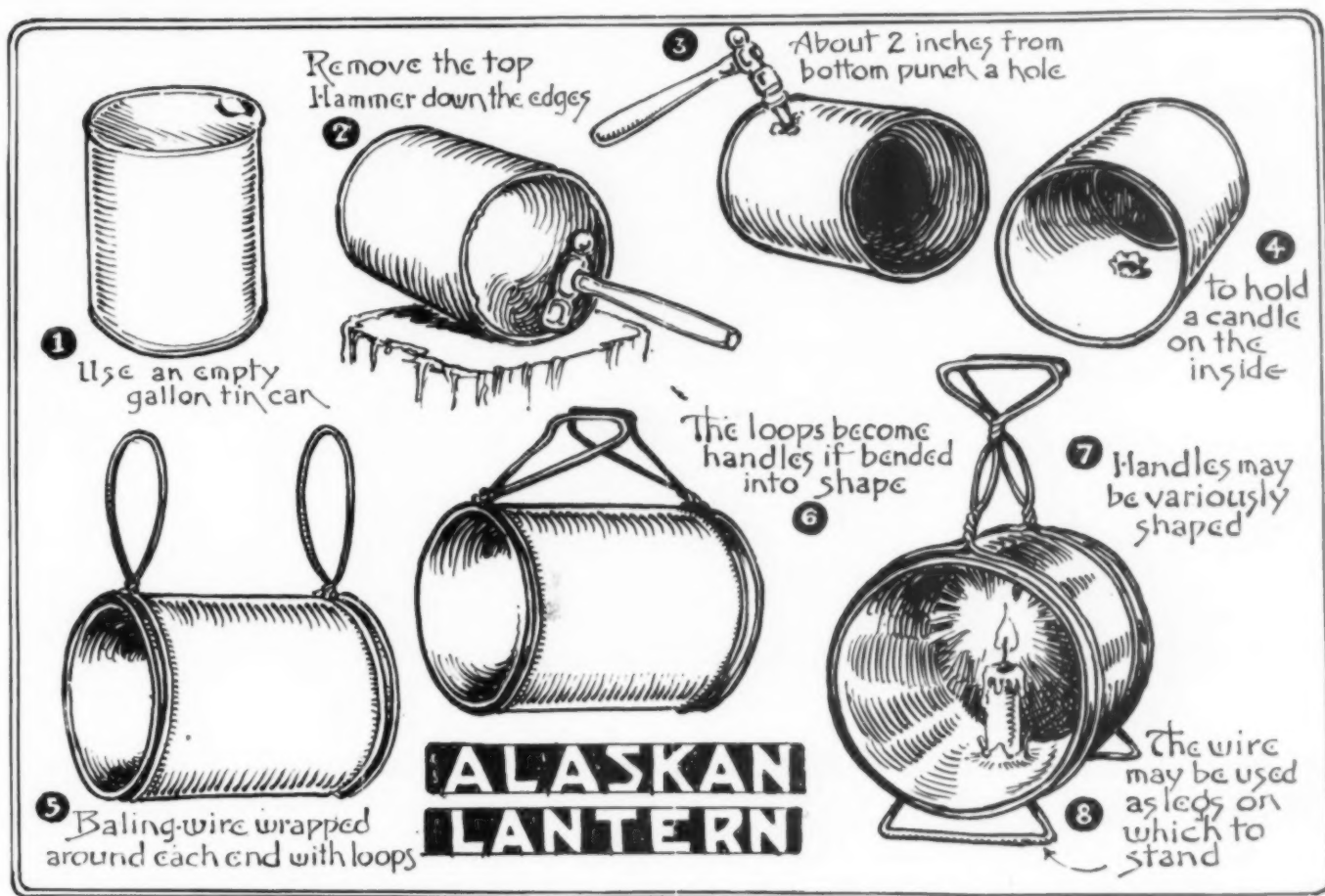
A child should always say what's true  
And speak when he is spoken to,  
And behave mannerly at table;  
At least as far as he is able.

—Robert Louis Stevenson



A lesson in perspective correlated with patriotism, and conservation of forests by being careful of camp fires.

# "ALASKAN" LANTERN can replace Flashlights



**W**HEN the present supply of flashlights and flashlight batteries is exhausted, a great many persons may be plunged into needless blackouts. A most economical and handy safeguard against this is an "Alaskan Lantern."

An "Alaskan Lantern" is merely a lantern that can be made by anyone. Take a one-gallon (No. 10) empty tin can with the lid neatly removed and hammer down any rough edges around the mouth. About two inches from the bottom punch a hole in the side, trimmed to grip a candle snugly. A can-opener or screw driver may be used to punch the hole.

A piece of baling wire may then be wrapped around the front of the lantern (the upper edge of the can) and around the rear of the lantern (the bottom edge of the can) so that the lantern is carried like a barrel on its side. By using a piece of wire sufficiently long for both loops and bulging the strip between the loops, a handy handle may be formed.

The more ingenious lantern-maker may twist the wire on both loops in such a way as to make a set of legs for the lantern, on the side opposite to the handle.

A two-cent candle of  $\frac{1}{2}$ - or  $\frac{3}{4}$ -inch diameter completes the lantern. This should be inserted in the candle hole in such a way that the flame does not come too high up in the lantern. Otherwise it will

smoke and go out. As the candle burns down, it may be pushed up from below. If the candle is well to the rear of the lantern and adjusted properly, it is completely storm-proof. Neither rain, a gale, nor the most vigorous swinging will extinguish the flame.

Such a lantern will give a very satisfactory light, since the can serves as a good reflector and beam director. It has many advantages over an oil lantern. You need not worry about running out of oil. Just keep a reserve of cheap candles. If banged around there is nothing breakable. Hung up in a home, it won't start a fire, if someone knocks it down, for the candle is deep in the can.

Make one and keep it in your car. Some night you may have car trouble and need a light to work by. Or you may have to walk down a dark road. A supply made up now for each building will provide against the day when the power plant goes out. In case of a defense blackout, the lantern will give light without being visible from above.

The idea is supplied by a former Alaska teacher. Some may recall using this device to walk home from church when they were youngsters. Now that we're returning to the days of the horse in many things, the return to the Alaskan lantern is a very practical shop project for many Indians and Indian Service workers.

Permission to reprint by Willard W. Beatty, Director of Education, U. S. Office of Indian Affairs, Department of Interior, Washington, D. C.

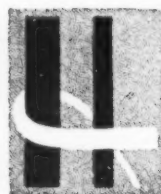


# ANIMALS as a LIVE ART PROJECT ELISE R. BOYLSTON



Project by  
MRS. C. H. BATTLE  
Teacher, 1st Grade  
Moreland School  
Atlanta, Georgia

Animal masks may be used  
for Halloween Parties



UMANE Education is a part of the modern curriculum; and the children of the First Grade of Moreland School became vitally interested in their pets, and carried out a most fascinating unit that was lots of fun and most worth while as a character-building project and an art project.

The idea was initiated when one of the children told the class about his little dog Spot, and offered to bring him to school so they could all see how fine he was. The suggestion met with such enthusiastic approval that Mrs. Battle, their teacher, promised that they might visit the homes and see all the pets owned by the class; so they did.

A turtle aroused the most interest. The children invited it to spend a few days with them at school; and plans were made to build a comfortable place for it to stay while there. It proved such good company that it remained a whole week, and many interesting things were learned about its life and habits.

This experience led to the organization of a Pet club. Its purpose was to make toys for Christmas gifts. Each child made and stuffed his favorite animal; and orange crates became display shelves for the gingham dogs and calico cats.

Pictures now took on a new interest. Every animal photograph that could be brought to school found its

way into the class collection; and the stories of pets were eagerly sought and read.

Booklets of pets were made, charts were printed, the names of pets were written, poems and stories were originated, and songs were sung about them. For these, attractive folders had to be made. Pets were featured in every possible way.

Then came time for Open House Day, and the discussion of the entertainment of the visitors. A class play, "Jane's Pets," was written and the costumes made. They were far from perfect; but a simple pattern was furnished them by the teacher, and the children cut out and colored the animal heads from tough gray paper. A fold at the top and a string at the sides held them in place; and the actors felt much more like frogs and turtles and rabbits than if they had been given the most perfect masks in the world.

And when the mothers exclaimed over the book-marks made in the shape of rabbits, dogs and cats; and the daddies had made much over the clay turtle paper weights for their desks, they felt they had had a very wonderful time indeed making them. What they did not know was the fact that they had developed a sympathetic interest in pets—everybody's pet including their own; that they had enlarged their experiences and were given new opportunities for oral and written expression; and that they had carried out the art project in a live and profitable way.



# TREE DRAWING AND THE YOUNG CHILD

HELEN C. MARSHALL, Art Supervisor, Ironwood, Michigan



FIND that most young children in starting to draw trees make them look like so many whisk brooms, so short they could easily pass for bushes were it not for the large trunk from which the branches happen.

I say "happen," for the young child in his enthusiasm to express himself has not yet really observed and with his crayons he just makes lines happen. He knows that a tree's branches stick out of a middle part and so proceeds to express this idea.

There are many things to take into consideration in teaching young folks. First, the spirit of fun will accomplish much. An art teacher has to forget that she has lots of theories of shape and color and must be a child again with the children. Sometimes a little play-acting gets big results.

Before the children begin drawing trees, I talk to them about trees and ask them questions such as, "Where is the largest part? The next largest?" and so on. If there are any trees near by, observation of a real one during the class period helps considerably. Some more observation questions. Then, "How many ever saw big branches at the very ends of the twigs?" A generally loud, "Nobody." Then drawing a tree on the blackboard I purposely make a mistake of making a large branch grow out of a small one and telling the children I made a mistake.

Pupils get great enjoyment finding mistakes made by the teacher. Next a pupil adds some branches and

the others try to find the mistake. Soon the pupils catch on that each branch gets smaller and smaller as parts of the tree grow up into the air.

By a little play acting and standing with elbows and wrists stuck out at angles, I compare the branches sticking out from other branches to one's elbows and wrists.

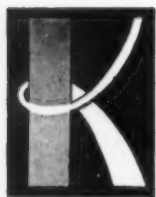
Next comes the actual drawing by the children. At first, I usually find all pupils making trees too short so I proceed to do some more demonstrations. "Let's all pretend we are trees and reach high in the air. That's fine. Now let's shake hands with the clouds above us like a tree does and say, 'How do you do, Mr. Cloud.'" The pupils reach high in the air. "Now let's look at our drawings and see if they are reaching high." Finding a tree still too short for its trunk, "Here's one that does not want to shake hands with the cloud. This one says (and in a deep voice) 'Hello, Mr. Toad, way down there on the ground.'" "

The pupils laugh and laugh, but the idea gets over and soon their trees are reaching up with elbows extended to shake hands high in the air.

In almost every instance this play acting helps the children to obtain that atmosphere so necessary in an art class, one of goodnatured accomplishment.

A temperamental way perhaps to look at it, but art is a temperamental subject in which attitudes make or break, and getting ideas across in the language of the children themselves has brought better results than months of "thus and so" procedure.



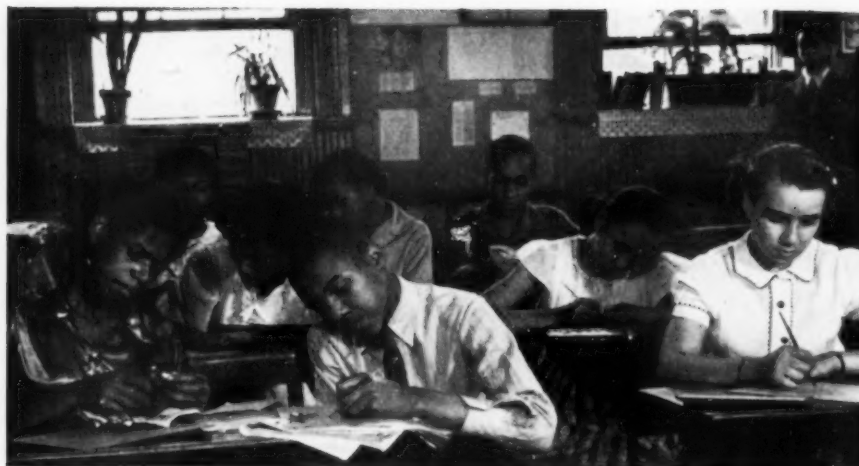


KIDS

ARE



JUN



H. JEANNE TANNER, Terrell Junior High School, Washington, D. C.

Despite the routine of school life, the many problems that are encountered, kids are fun! They're fun to teach; they're more fun to work with—doing the things they really like to do. The idea that children like to keep busy is not a novel one, but it is certainly one that lends a newness to the everyday program of school.

In September 1939 forty-five 7A pupils entered my room, completely new to the mysteries of the junior high school. Most of them were bright youngsters, eager and ready to work. I soon discovered that they liked to work with their hands. I questioned them and found, to my satisfaction, that they thought it would be fun to organize a handicraft club. There was none of the disheartening business of organization; we simply decided that we wanted to use our hands to make things. We said that this should not only afford pleasure to us, but that what we made may prove useful to ourselves or others. With this in mind we set out to construct worth-while articles. After all, the basic principle that one learns by doing still provides an ideal medium for instruction.

We call ourselves the Busy Fingers Club; we're now two years old. During the growth of the club many pleasant associations with these kids have been made. I have learned to play with them as well as teach them. I have learned to understand them, and they in turn I think have learned more about me than they do in the ordinary classroom situation. Much of our work has been done outside regular school hours. Some of the subjects made have brought material benefit; some were sent to a nearby settlement house; some were taken home; some are being used at school.

Before we started to work, these questions were asked: How many persons are capable of making good use of the increasing leisure time at their disposal? How many persons realize the opportunity that wise use of leisure time offers? We decided that there were few, and it was with this thought in mind that the Busy Fingers Club came into being.

These were the objectives I had in mind as I started them to work:

To develop the ability to construct useful articles from discarded materials.

To develop the ability to repair old toys.

To develop the ability to make articles from inexpensive materials.

To provide opportunity for free expression and experimentation.

To develop an appreciation for the value of spare time.

And here are some of the activities in which we have engaged since our organization. The making of: Decorative vases—made from old jars of all shapes and sizes

Wooden guns—made for one of the school plays

Crayon sketches—some original, other copied

Checkerboards—made from old pieces of cardboard

I had accumulated, squared off, painted, and gone over with shellac

Calendars—those who could not find pictures, made them

Wooden dolls—made from clothespins

Bookmarks—each student composed a slogan for his

Cardboard dolls—even the boys made these

Raffia baskets—material for these was the only article actually bought

Oilcloth dolls—right from mothers' kitchen table

Woven mats—the art department gave us material for these

Laundry lists—they said their mothers really liked these

Desk blotters—these proved most useful

At Christmas time every member brought an old toy from home; these were repainted or repaired in some way and sent to some less fortunate children. At Easter we enjoyed painting and decorating eggs. Some of these articles were made from my suggestion, but many were from theirs.

I think that the kids have gotten as much fun out of it as I have. I think too that they have learned that material which is seemingly of no worth may be turned into something quite worth while. And most important, I feel that after they have left me, they will be better prepared and more able to use their many spare moments.



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(Mrs.) ZARA B. KIMMEY,  
Supervisor of Drawing, The State Education  
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Philoma Goldsworthy

#### PACIFIC ARTS ASSOCIATION

At the convention at Los Angeles in April these officers were elected: President, Philoma Goldsworthy, Supervisor of Art, City Schools, San Jose, California; First Vice-president, Idella Church, District Supervisor of Art Education, Rio Vista, California; Secretary, John French, Art Instructor, San Jose State College; Treasurer, Evans Ecker, Art Instructor, San Francisco Junior College.

New Council Members: Nelbert Chouinard, Director, Chouinard Art Institute, Los Angeles; Jessie Miles Lewis, Director of Art, Los Angeles.

Miss Goldsworthy is a graduate of San Jose State College and received her A.B. degree from University of California, 1931. Her active career includes graduate work at Stanford University for Master of Arts 1939-1942; Instructor in Summer Sessions and Extension Classes, University of California and San Jose State College.



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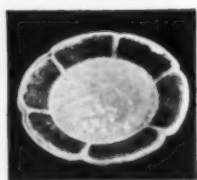
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#### A VICTORY POSTER CONTEST

This year the Latham Foundation is enlarging the scope of its poster contest to include a Victory Poster Contest. In this new contest prizes and art scholarships will be given for posters encouraging War Savings, Conservation of Materials, Pan Americanism, Victory Gardens, Health, Safety, and similar topics.

The contest is open to all students from Kindergarten through Art Schools. Prizes will be in the form of Savings Stamps and Bonds.

The best posters will be given wide publicity in the United States, Canada, and Mexico.

Here is an opportunity for young people to help their country "win the war." Every poster will be a silent messenger helping to build national unity and enthusiasm toward ultimate victory.

Complete detailed information may be obtained by writing to John T. Lemos, Art Director, Art Department of the Latham Foundation, Box 1322, Stanford University, California.

#### REVISED SCHEDULE OF MONTHLY SUBJECTS

On the inside front cover of the *School Arts Magazine* for May was printed a list of subjects for each month beginning with September. A change will be made in the printed order: The subjects assigned to December 1942 and March 1943 will be transposed.

In December the subject will be "Lettering—Publicity Art" (Booklets, posters, illustrating, binding, lettering, bookplates, etc.)

In March the subject will be "Home and Town" (creative handicrafts, architectural projects).

Prospective contributors will please make note of this change.

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(Continued from page 3-a)

supplemented by creative talent in artistic lines; (2) students should not be expected to produce on a quantity basis when such repetition has no educational value; (3) students should be encouraged to elect art as a means of providing a leisure-time activity which will help to keep their minds occupied and free from nervous tension. Long lists of subjects and slogans for posters; designing and building of models; making maps and charts; and many miscellaneous problems furnish a vast amount of material for teachers who would correlate school art and national defense.

\* "The Art Teacher's Call to Arms" is not easily "reviewed." A careful reading of every line on page 7 is the only way of appreciating the challenge which Stella Wider offers. It may prove astonishing to some readers to discover how simple a matter it is to bring more happiness into the lives of their pupils. And pleasant, artistic surroundings have a great influence upon everybody—teachers, pupils, and the community.

\* What do you love most in America? The answer will have much to do with the kind of civilization to be expected after this turmoil comes to an end. The women's clubs in Wisconsin, sponsoring a state art contest, are using this idea for a slogan. As an enduring example of what is good and "lovable" in our country, the contributor of the article on page 8 has given us an insight into the life and accomplishments of a foremost American sculptor, Helen Farnsworth Mears.

\* Bess Foster Mather and her assistants, in the illustrated article on pages 16 and 17, give a splendid outline for an art education program in the elementary schools, as suggested by the Junior Red Cross Art Bulletin. This is a particularly useful article. A good list of articles made by the children of grades 2 to 6, the various elements required, and illustrations of completed work—as well as the children at work—will be a great help to other teachers who wish to correlate creative expression with civilian defense and war activities.

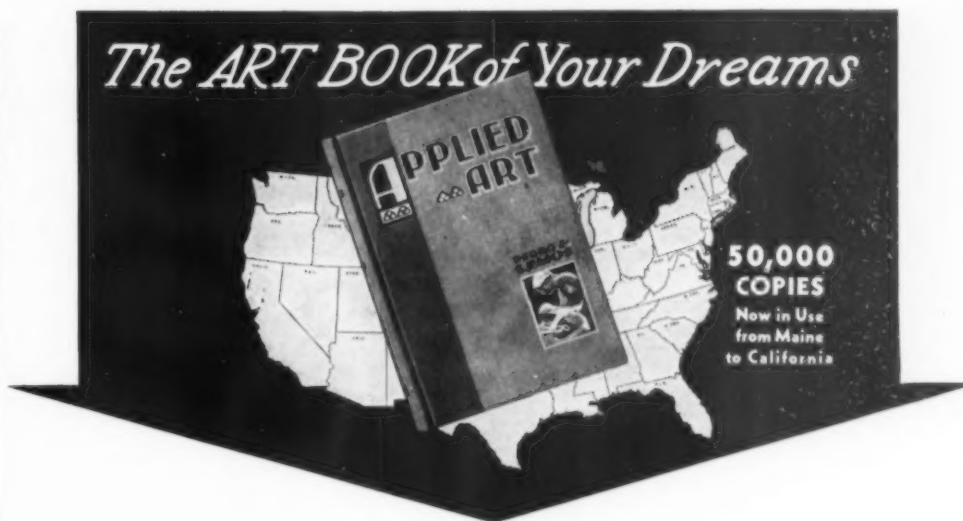
\* "What do you do with a child who just draws houses?" Beatrice Meyer, in her article "American Homes" on page 21, tells what she does which may give you an idea. The sketches by children in the primary grades are simply fascinating.

\* On page 23, Margaret Rehnstrand exhibits designs for Victory Pins, in the making of which training is given in the elements of design, use of simple hand tools, color harmony. Children will be delighted to make and wear these emblems as an exhibit of workmanship and patriotism.

\* Directly opposite on page 22 are a collection of patriotic motifs, stenciled in red, white and blue with a spray gun and show-card colors. These designs are useful on post cards, place cards, posters, etc., and are contributed by our associate editor who has assembled this number.

\* Keeping art a part in the daily life of students whether for classroom, home or vocation has long been the endeavor of the public schools in Saint Cloud, Minnesota. Photographic reproductions of the work of third and fourth grade pupils, showing wall hangings, woven chair seats, clay dishes and gayly painted gourds, finger paintings, and other objects, are most interesting. And the photographs from which these cuts were made

(Continued on page 8-a)



## APPLIED ART by PEDRO deLEMONS

Director of the Museum of Fine Arts, Stanford University. Editor SCHOOL ARTS Magazine

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(Continued from page 7-a)

were taken by a member of the Technical High School art class—Roy Hick. Good work!

\* The smallest state in the Union is responsible for this big idea—"Good Citizenship." The author, Alice C. Morton, has a very definite plan by means of which she encourages eight virtues which are essential in our democratic way of life. This simple presentation is as practical in its results as it is theoretical in imagination. Try it out in your own schools.

\* Each of the last four pages of this September number are full of good ideas readily appropriated by the enlightened art teacher. They include art and literature, art and history, murals; a character-building and humane education project in which live animals and pets were the inspiration; tree drawing by young children in which the object was to make them look less and less like whisk brooms; and finally a splendid report of the activities of the Busy Fingers Club, organized by the Washington, D.C., teacher to develop creative and imaginative ability.

*School Arts* has completed 41 years of a most enjoyable and, I hope, successful life. This September number is the beginning of Volume 42. Not so many years ago there were subscribers who had complete files of this magazine. It is not to be expected that this is true today, for we are well along in a second generation since 1901. But if there are members of the *School Arts* Family who would be pleased to tell us how far back their copies go, and if they are still on the active list, we will be delighted to know.

### N.E.A. — Art News

The Art Department of the N.E.A. held three very successful meetings at the convention in Denver. Many teachers and administrators enjoyed demonstrations by children and talks by notable speakers including Boardman Robinson, Rene D'Harnoncourt, Eric Douglas, and Colonel M. Thomas Tchou. An outstanding feature was the exhibition of Latin-American Arts and Instructional Materials which was shown throughout the week at the Civic Auditorium, and for which the Coordinator of Inter-American Affairs, and the Pan-American Union provided films, music-recordings and consultant services. The Art Department of the Denver Schools arranged the exhibition material which included original Guatemalan textiles from the Taylor Museum, Colorado Springs; a loan collection of books and teachings aids from the United States Office of Education; and children's handicrafts from the Denver Schools.

Officers elected were: President, Marion E. Miller, Denver, Colorado; Vice-president, Idella Church, Rio Vista, California; Secretary, Eugene Myers, Mayville, North Dakota; and Treasurer, C. Dean Chipman, Elgin, Illinois; Directors: Olive S. DeLuce, Maryville, Missouri; Edith Mitchell, Dover, Delaware; Alfred Howell, Cleveland, Ohio; and William Warner, Columbus, Ohio.

Important recognition of the services of this national organization was given recently by the Bureau of Public Relations of the War Department, when it selected the N.E.A. to head a nationwide committee which will collaborate with the Bureau in the preparation of a publication on how art can help in the national effort. This will be widely distributed throughout the country.

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the  
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(Continued from inside front cover)

Washington, D. C. Up to the moment of writing this note there was a supply available and if you will write to the above address, I understand that you may have one of these posters free. Be sure you mention that you are going to use it in your schoolroom. Just a final caution, make sure you ask for GPO Jacket No. 461205.

Every time I pick up my *National Geographic Magazine* I find myself wandering all over the earth, and when I pick up one of their folders and catalogs describing the many supplementary helps which they have, someone has to pry me away from its interesting pages. They have ten color wall maps in all sizes from extra large maps to the Jumbo size maps, and when I say Jumbo size I mean 22 1/2 by 41. You can get them for the world, all parts of the United States, Central America, Greece and Rome with all its mythological data, South America, etc. And when you see the prices of the maps seldom go over \$1.00 even for the Jumbo size you can imagine what a lot of fascinating romantic maps you may purchase for a small sum of money.

And any art class that doesn't happen to have their books on "Cattle of the World," "The Book of Fishes," "The Book of Birds" and the "Book of Wild Flowers" is simply forgetting what wonderful helps in full colors may be obtained, at a reasonable price.

And where can you get all this? From the School Service of the National Geographic Society, Washington, D. C.

By the way, did you note the information about the School Service Department of the National Geographic Society having available for all teachers who are interested in geography a small bulletin which is issued weekly and the cost is small, only 25 cents. Write in and I'll tell you more about it or I'll tell you where to send your 25 cents to get a year's subscription.

A member of the family way up in Alaska writes one of the most interesting letters to arrive this summer. Read it for yourself and see if you don't agree with the Secretary:

# ORPI

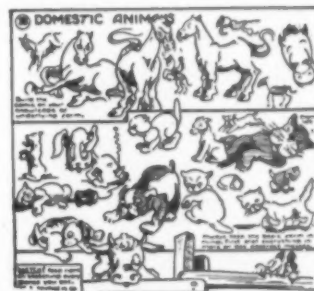
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(Continued from page 9-a)

Kivalina, Alaska, July 2, 1942

Dear Miss Davis,

I am enclosing your card received late last night when a passing pilot dropped into our isolated village and left our first class mail. This was just a courtesy service. Otherwise I should not have received your letter until August or later. Kivalina receives only one regular mail during the summer, and the time of that is very uncertain. We receive mail regularly during the winter months (rather, six or more times) but only one during the summer. (—a personal line about her renewal subscription.)

School Arts has been a great help to me in the past years. I teach in a small school for Eskimos—my husband and I are the only teachers here. The only other white people are two aged missionaries and our ten-year-old son. While most of the children speak English, many of the beginners are too bashful to talk very much. To get stories from them is like pulling teeth. I have had great success through the use of creative work for these children. It is thrilling to watch them progress through the year, to see them lose their shyness and finally to express their thoughts through picture and story. The greatest moment is when they speak freely—though slowly and haltingly.

I have enjoyed every number of *School Arts*, particularly the April number which came the middle of May. Your June number arrived with your letter.

Yours very truly,  
(signed) Mrs. O. C. Connelly

Dear Mrs. Connelly:

We all hope you see this little note. Keep up the good work. You are finding out that creative work can be truly creative expression when you have used it to teach confidence in the speaking a language which is strange to the Eskimo children. Success to you, and perhaps some of us in the Family will just drop you a postal card or a letter now and then.

Secretary of the *School Arts* Family,  
129 Printers Building, Worcester, Mass.

### DESIGN IN METAL

If it is from the hand of Augustus F. Rose and the shop of the Metal Crafts people in Providence little more need be said. The latest is a group of twenty plates, a portfolio of designs, "Design in Metal," for teachers, students of design, and craft workers in metal.

Twelve of the plates in the portfolio illustrate design in various metals, some of them designed by the Greeks, centuries B.C. Fifteen plates offer suggestions for many projects in different metal. Twelve show one hundred and eighty designs for jewelry, while the frontispiece shows twelve examples of design in metal, each a treasured masterpiece. Two plates illustrate sixty-eight examples of finished work by craftsmen and students in metal.

Teachers who are concerned more with construction than with design are missing the most important element in the creation of any subject whether made in metal or any other material. It is therefore exceedingly important that students have nothing but the best before them for inspiration in their efforts to cultivate aesthetic taste and discrimination. These printed plates represent the very best in designs for metal craft for teachers and students alike. Every teacher of design should have one of these portfolios for reference and for use as well.

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**ART AS EDUCATION.** The Study of Art in the Secondary Schools by Rosabell MacDonald. Henry Holt and Co., 257 Fourth Avenue, New York. Price, \$2.50.

The content of this book took form over a period of ten years while developing an ever-expanding program of art education in one of the large New York City high schools.


This book is important toward art education, because of its ringing pronouncement from the aesthetic frontier in American education, when most people are concerned with social-economic reconstruction. It is important also because it is a courageous and honest protest against the regimentation of American youth and the crushing of the sensitive traits in young people. It is the beginning of an Americanized Art Educational program which is greatly needed at this time. Some of the chapters are: "The Present Unrelatedness Between School and Life," "Art Experience and Creative Teaching," "Creative Method and the Artist-Teacher," "Applied Arts as Educational Materials: Crafts and Industrial Arts," "Reconstructing the Secondary School to Make It Function for Every Child," and seven others—also Questions and Exercises for Study.

Twenty-nine plates, size 5 3/4 by 8 3/4 inches, 309 pages.

**ART TODAY,** by Ray Faulkner, Edwin Ziegfeld, Gerald Hill. Published by Henry Holt and Company, New York. Price, \$3.50.

The book is an introduction to the fundamentals of beauty found in form, color, and design. It shows the relation of these art principles not only in the Fine Arts but also in the long neglected forms of Applied Arts as important for inclusion in the school art curriculum. The authors accent the development of modern and historic art and their present day influences on the useful things of everyday modern life. The diverse contributions art has given to city planning, architecture, printing, design and even photography, has been well correlated, making the book one of value to teachers.

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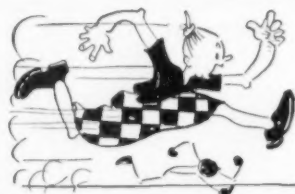
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Mr. Nicolaïdes left his manuscript unfinished, and it has been arranged and edited by Miss Mamie Harmon, who had collaborated with him on it for a number of years. She has done her work extraordinarily well.

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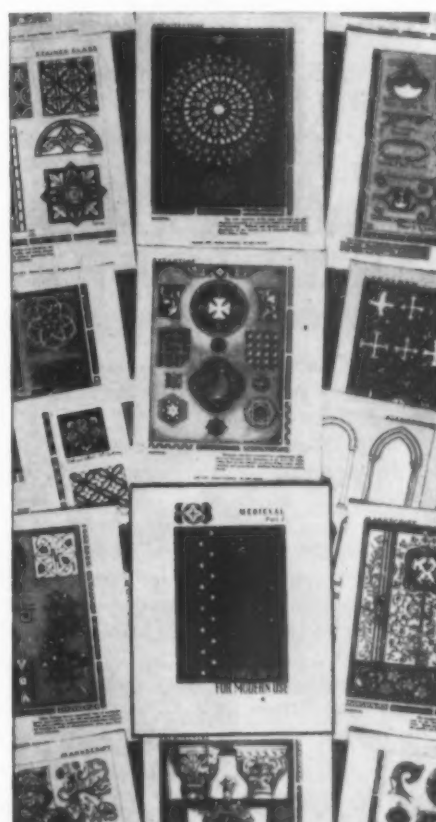
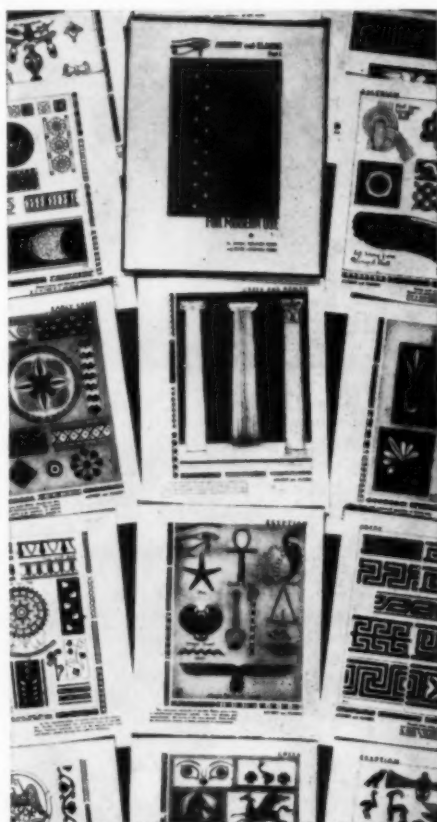
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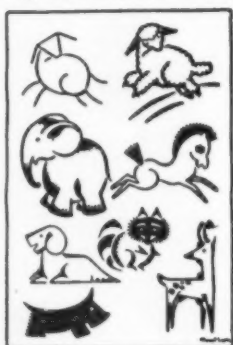
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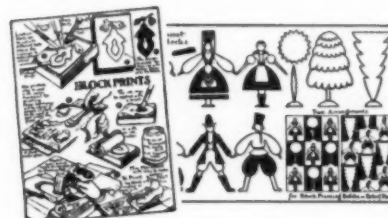
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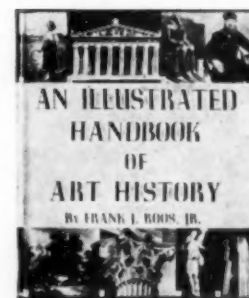
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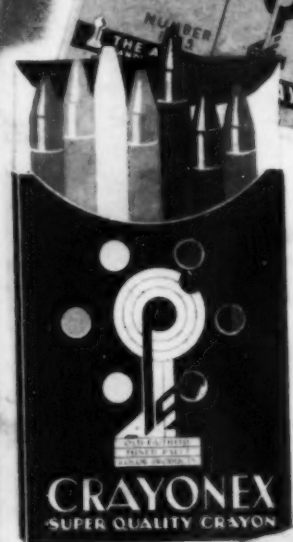
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